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# EAGLE

Plying his trade in the rough and tumble world of Hotel Street in Honolulu, Sailor Jerry had a steady stream of roughnecks and sailors on whom to hone his tattoo skills. Patriotism was a common theme for these fighting men, and nothing symbolized this more than an image of a bald eagle along with a proud shield. Amuletic in nature, these designs served to foster strength and power into the hearts and minds of men ready for war.

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# Inked

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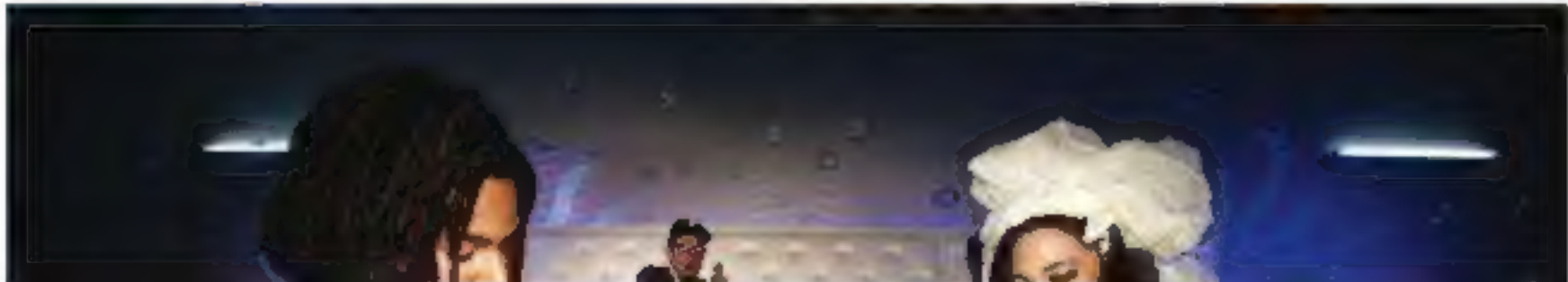
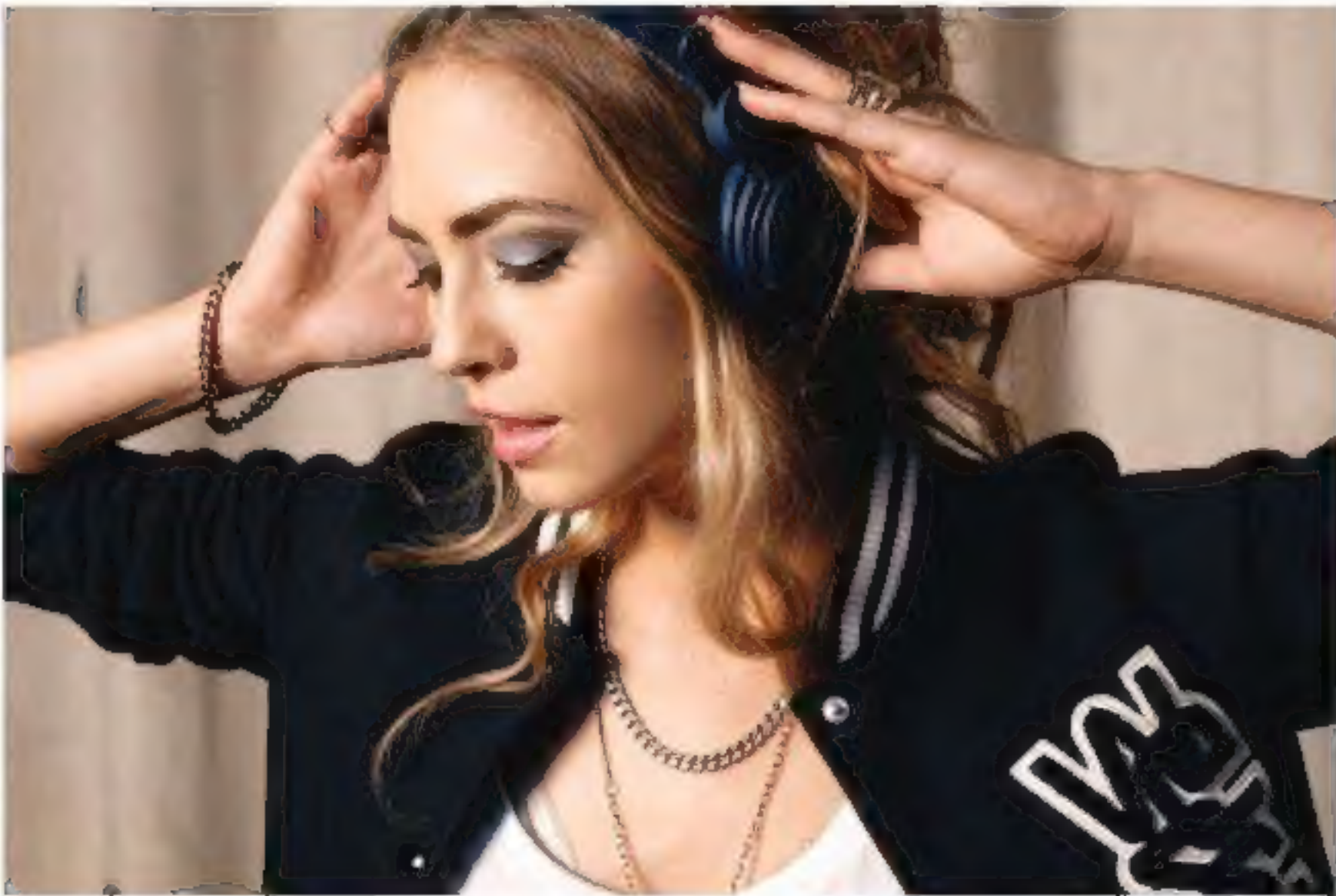
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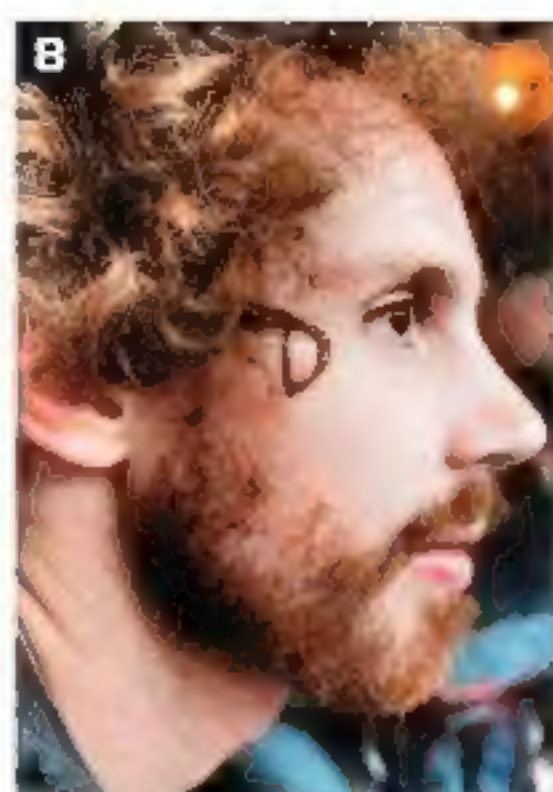
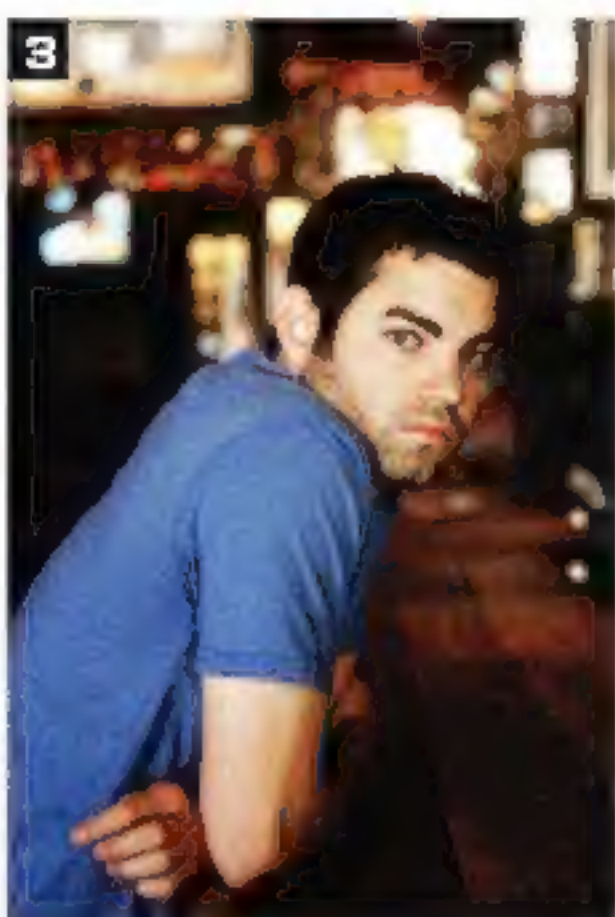
2011

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# ink well

To get a sense of whether tattoos are considered "art" outside the INKED world, I did what any modern man would do: I posted the question on Yahoo! Ask. I typed in *Are tattoos 'art'?* and Yahoo! told me that was too short. So I entered *Are tattoos 'art work'?* Less than a minute later Ladystang answered: "Some are." Four minutes after that Xria wrote, "Yes. It's practically drawing/ painting. Also you have to have an eye for how to position it on someone's body. Also, notice that tattooers are called tattoo ARTISTS."

For this, our art and design issue, we focus on artists—tattoo and otherwise—as well as those making the world more colorful. To do so, we enlisted even more help from the internet. Sarah McColgan (1) shot our cover girl Amber Rose, and we mobilized both our Twitter followers and hers to send in questions for the accompanying story. Kara Pound (2) rounded up five fine artists who use tattooed bodies in their work, and a few even contributed a remix of our logo. This month's Icon, Michelle Myles, who attended Parsons The New School for Design before becoming a tattoo artist, was shot by Dustin Cohen (3). And Michael Dwornik (4) photographed Thierry Mugler's muse Zombie Boy, who was profiled by Suzanne Weinstock (5).

Among the other inspiring folk in this issue are skaters Pierre-Luc Gagnon and Elliot Sloan, who brought photographer Christopher Beyer (6) to their jam session; Chuck Ragan, who talked to Charlie Connell (7) about his solo act away from Hot Water Music; and rockers Thrice, who told their story to Jonah Bayer (8).

Ah, Smells Like New Screen Names just chimed into my post about tattoos being considered art. He or she says, "Rank them somewhere with tea ceremony, a good cocktail, and dirty postcards from the Edwardian era." That's actually a salient point: Things done with panache are art forms. Now please enjoy the issue while I type "dirty postcards Edwardian era" into Google.

Rocky Rakovic  
Editor  
editor@inkedmag.com





# radii

FOOTWEAR

"THE BLACK BOOK" by radii



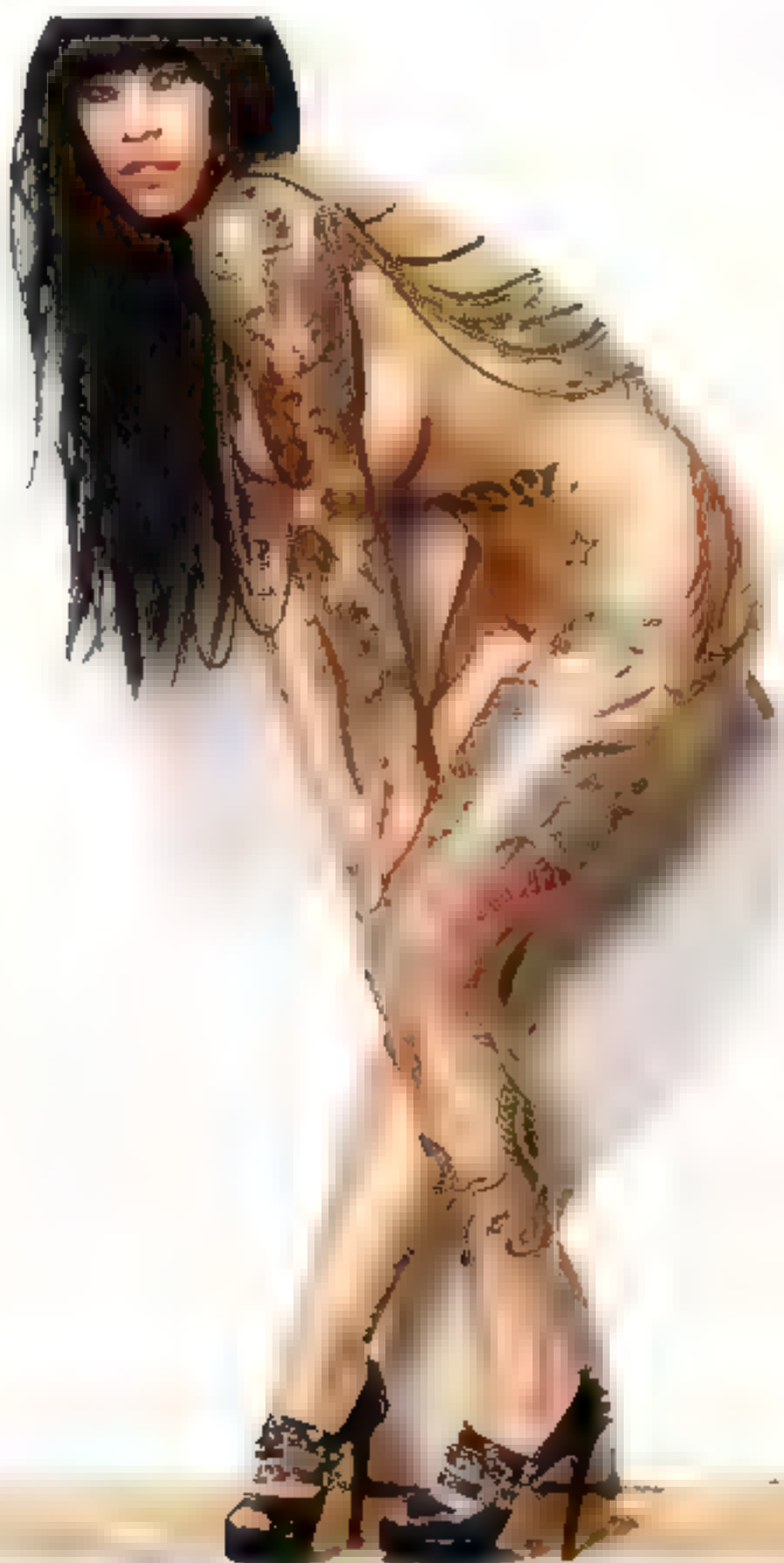
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MOONWALKER



# mail



Betty  
Lipstick

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### COVER GIRL: ALESSANDRA NICOLE

Jay Owens looks like an even sexier Angelina Jolie

**Frank Wetmore II** She's a beauty! The work on her left thigh, right arm, and chest is excellent!

### WE NEVER FORGOT

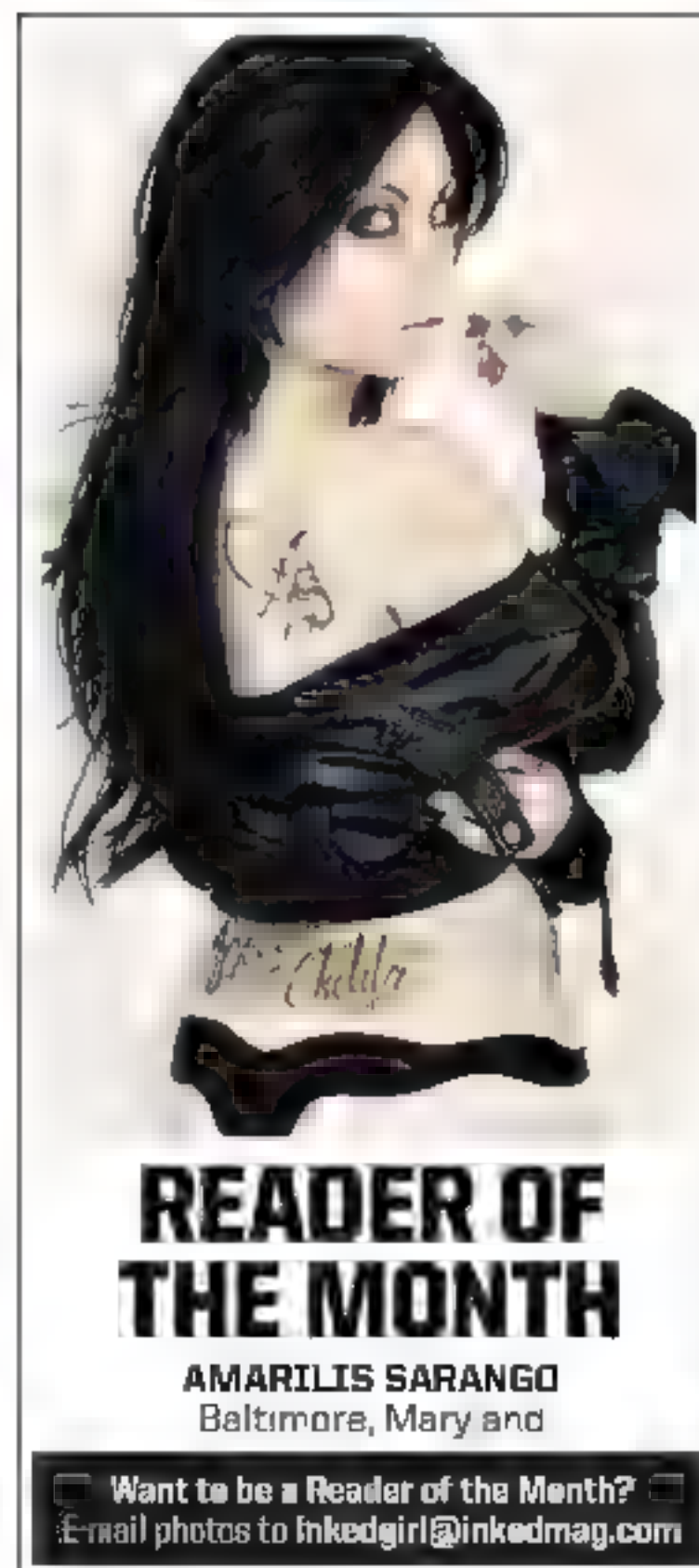
**Theresa Johnson** um wooooooooow yea that's a hell of a way to remember!

**Brandy J. Hughes Gordon** These men r crazy to begin w, put their lives on the line to put out fires or rescue missions, you and all our FDs are just amazing. Thank you for everything. Oh, and you are hot!

### WEE MAN

**Lars Hershey** the last part of that interview is some heavy shit

**Shawn Reding** Wee Man, livin larger than life! Rip Random Hero!



## MAIL CALL

I absolutely love INKED. You guys do a great job, and I hope it continues for a long time into the future. I'm writing from Baghdad, Iraq. I was able to pick up the latest issue of INKED before our PX closes. Things here are closing down quick with the draw down but my job has been deemed essential so I'm here to shut off the lights when we finally leave Iraq. I love the "Don't Tread on Me" article. I love stories of people who take time out of their life to support our military. They have no idea how much just a couple hours of their time can really raise the morale of troops that have been sucking sand. I was Army EOD, so my favorite picture is one of the BMXers in the Med-Eng

Bomb suit. Thanks for the wonderfully written article and the badass pics  
**Jeremy Caquelin,**  
**BETSS-C/RAID Site Survey Lead**  
Baghdad, Iraq

Being a member of the military, I enjoyed the article on the BMX riders' goodwill tour for troops in Iraq. I was able to take a picture with a big-name MMA fighter and see a great rock band for free when I was overseas. It was a fun distraction from the chaos that our armed forces face every day while deployed. Thanks for remembering the troops and for reminding others to do the same

**Sandra Johnson,**  
**Iraq War veteran**

Shakopee, MN

I'm in the U.S. Army infantry and just got back from a 12-month deployment to Afghanistan and had an American flag tattooed on my side in memory of my four friends that were killed in action during the deployment. I'm a huge fan of INKED. I'd have my brother send me a new issue every time one came out. I want to thank you guys for putting together so many types of

awesome art for the world to see.

**Justin Crosswhite**  
currently stationed in  
Viseck, Germany

## AMERICAN TOOL

Wow, I haven't seen anything about Lyle Tuttle in years. Thank you for not forgetting one of the forefathers of tattooing in America.

**Roger Zachary**  
Hattiesburg, MS



**WRITE US.** Got something to say? Send all praise, notes of complaint, story suggestions, and other comments to [letters@inkedmag.com](mailto:letters@inkedmag.com). All submissions should include the writer's name and address. Letters may be edited for clarity, length, and content. Also join the party at [facebook.com/inkedmag](https://facebook.com/inkedmag).



## MY FIRST INK

**Name:** Torrey Felber

**Occupation:** waitress

**Hometown:** San Diego, CA

"My first tattoo is a picture of the logo from the Australian band I Killed the Prom Queen on the outside of my left arm. Their music motivated me to fight for my dreams, and it changed my life. My family was shocked because of how big it was, but my friends loved the colors. Since then, I have added an octopus destroying a ship to the inside of my arm, seven butterflies on my back, a wrist dedication to my dad, flowers on my hips, and lyrics on my foot. I only let Steve from FatKid Tattoo in Escondido, CA, tattoo me. His work is amazing."

PHOTO BY HAROLD PASION



STYLING: TERRI ROSE MAKEUP: KELLY CARMICHAEL HAIR: MYNIX WHITE SHOT ON LOCATION AT MARQUEE NIGHTCLUB LAS VEGAS





# BOOTLEG RIGHT

After Matt Higgins from the Jets front office tweeted a picture of head coach Rex Ryan's new leg tattoo, Deadspin ran the headline "Rex Ryan's New Tattoo is Really Awful." Unfair, we say. It's a cool Polynesian-inspired piece he got in Hawaii that reportedly symbolizes "believe in yourself." We've seen our share of bad tattoos, but this seems more like a case of ageism. Would Deadspin and other outlets that jumped on Ryan's ink have reacted the same way if the tattoo were on one of his players? Probably not. What *really* would have been a bad tattoo for Ryan, however, is an image of The Vince Lombardi Trophy—a premature champ stamp.

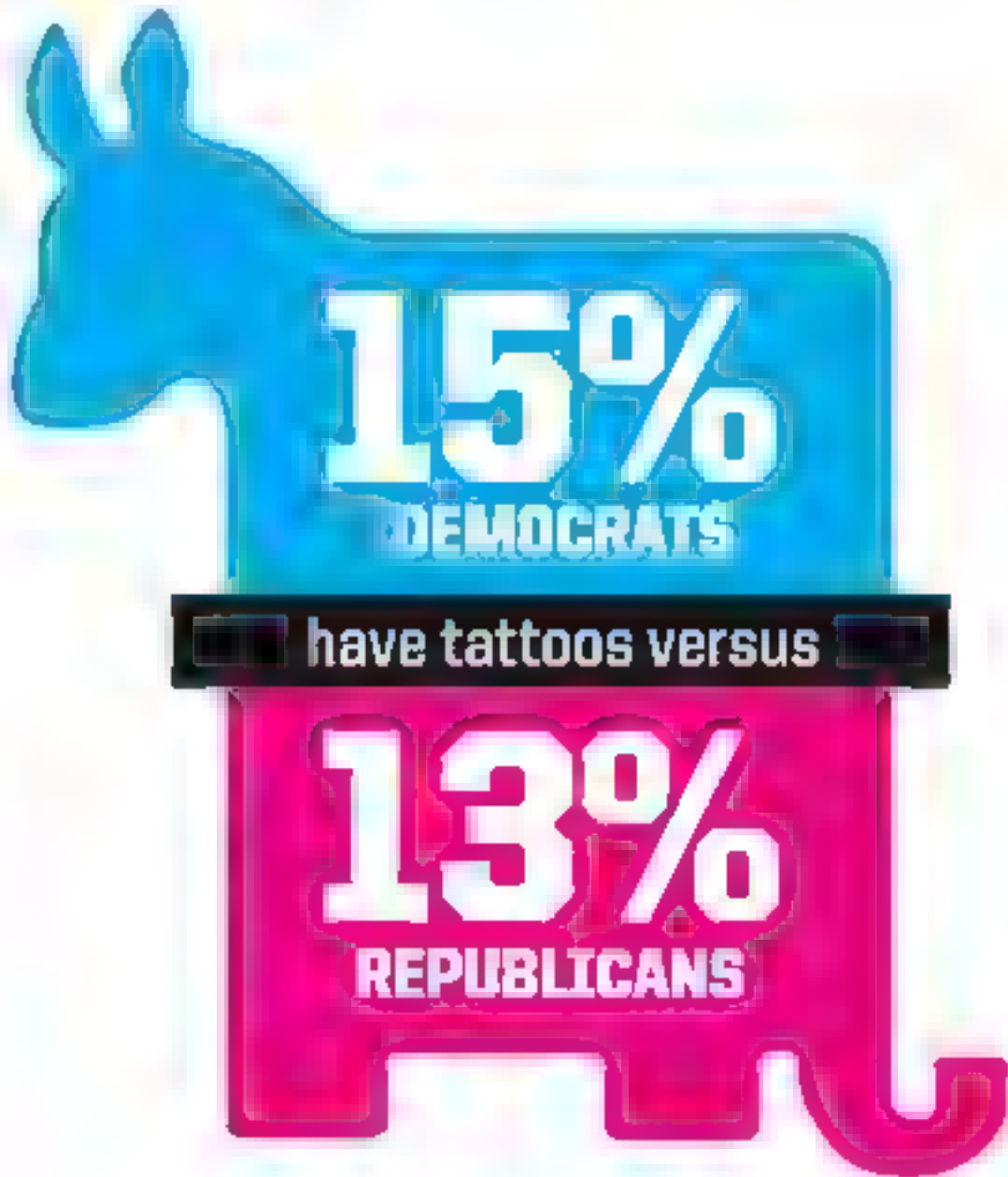


## #TRENDINGTATTOOS

A few interns at the agency BBH Barn cooked up the Social Tattoo Project this summer. The initiative was to take the reach of Twitter and the permanence of ink to create a lasting connection to others. They wrangled people to commit to getting a tattoo based on the highest trending topic of human tragedy at the moment (so anything Bieber-related was not in the running). In the end, images commemorating the events in Haiti, Japan, and Norway were among those forever inked on Americans who had no connection to what transpired, but now carry around the scar.

## GEEK CHIC

The QR Code (the updated barcode that beams information to your phone) has made it to tattooing. Karl Marc, of Mystery Tattoo Club in Paris, incorporated a QR Code into the middle of a tattoo that links (via a smartphone code reader app) to a YouTube video that brings the ink to life. Search "animated tattoo" on YouTube for the multimedia experience.



RYAN, AP PHOTO; LIO CORTEZ





# Inked

X



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We like bottles with pretty labels and bartenders with cool tattoos.

COCKTAIL CONVERSATION

A chat with Amanda Powers from Cafeteria in New York City.

**What's Cafeteria like?** It's an awesome 24-hours-a-day, 365-days-a-year restaurant and bar. It's high traffic and it never ever stops, which is cool for us but also crazy. It's the place to go when you are done drinking at the club because you can still party at the restaurant. It's a really interesting place.

**What concoctions have you been serving lately that people should run to Cafeteria to try?** The Rude Margarita, which is Tanco Jalapeño tequila, St-Germain, and a splash of lime juice. It's really spicy, but I like what the St-Germain does with the taste of elderflower. It's my favorite because I like spicy foods and spicy drinks.

**You have quite a bit of ink—what are some of your favorites?** I have Isaac Newton's prism diagram from when he was experimenting with light on my right arm. A lot of artists notice that I have an eagle on my left arm that has a lot of whip shading, which is an interesting technique, a very old-school style.

**As a tattoo enthusiast, you probably appreciate the visual arts. What makes a bottle of liquor stand out for you?** I love brighter, bolder colors. I'm really big on geometric shapes, something that looks a little different but is also cohesive. Savor Jerry Rum really calls out to me because of the different girls and that traditional style that I really like.

BEST IN PACKAGING

Judge these boozes by their labels.

When you're wandering around a liquor superstore, picking a new bottle is tougher than finding Waldo. What's inside matters most, but the label can give you a taste of what's coming. Think of it like this: Any company that believes enough in its product will put some money into the label. There are simple classic labels, avant-garde designs, and, in the case of Van Gogh Vodka, there are companies that base the hooch on the bottle art.

Three bottles in particular have piqued our interest and won't disappoint after you drain them. Martin Miller's Gin pays homage to art deco with its bottle design. The label depicts a map of England

and Iceland showing the journey the gin makes, as it is produced in England from the glacial water in Iceland. Frozen Ghost Vodka lets you know there's a spirit inside and gives you chills even before you put it on ice. And appreciators of tattoo art will dig the box designed by renowned artist Jeronimo López Ramirez (a.k.a. Dr Lakra) for Jose Cuervo's Reserva de la Familia. Not only is it vibrant, but it comes with stickers designed by Dr Lakra—and it's one of the best tequilas in the world. It would be both a pleasure and a shame to keep these works of art in your liquor cabinet, so display them like you would sculptures. —Charlie Connell



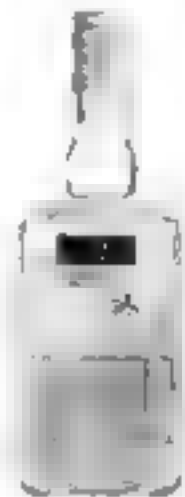
JOSE CUERVO RESERVA DE LA FAMILIA

It doesn't take a translator to tell that this tequila was once reserved for the family. Aged for three years, it has an oaky flavor and dark color that's common among bourbons. It's a truly remarkable tequila that is unlike any other—don't you dare put it in a margarita.



FROZEN GHOST VODKA

Warm vodka is gross; Frozen Ghost Vodka is refreshing. It is made from Canadian spring water and is distilled six times. If you have a "sighting" of this small distribution spirit at your liquor store, capture it, and then mix with peppermint schnapps to make a "Spine Tingle."



MARTIN MILLER'S GIN

As the gin market became saturated with flavored gins of all kinds, this spirit took an opposite approach, focusing on the juniper. The gin was specifically designed for use in cocktails; its flavor is bold enough that it won't get overwhelmed no matter your mixer. Bring it, tonic water.



NightRider

USA #926

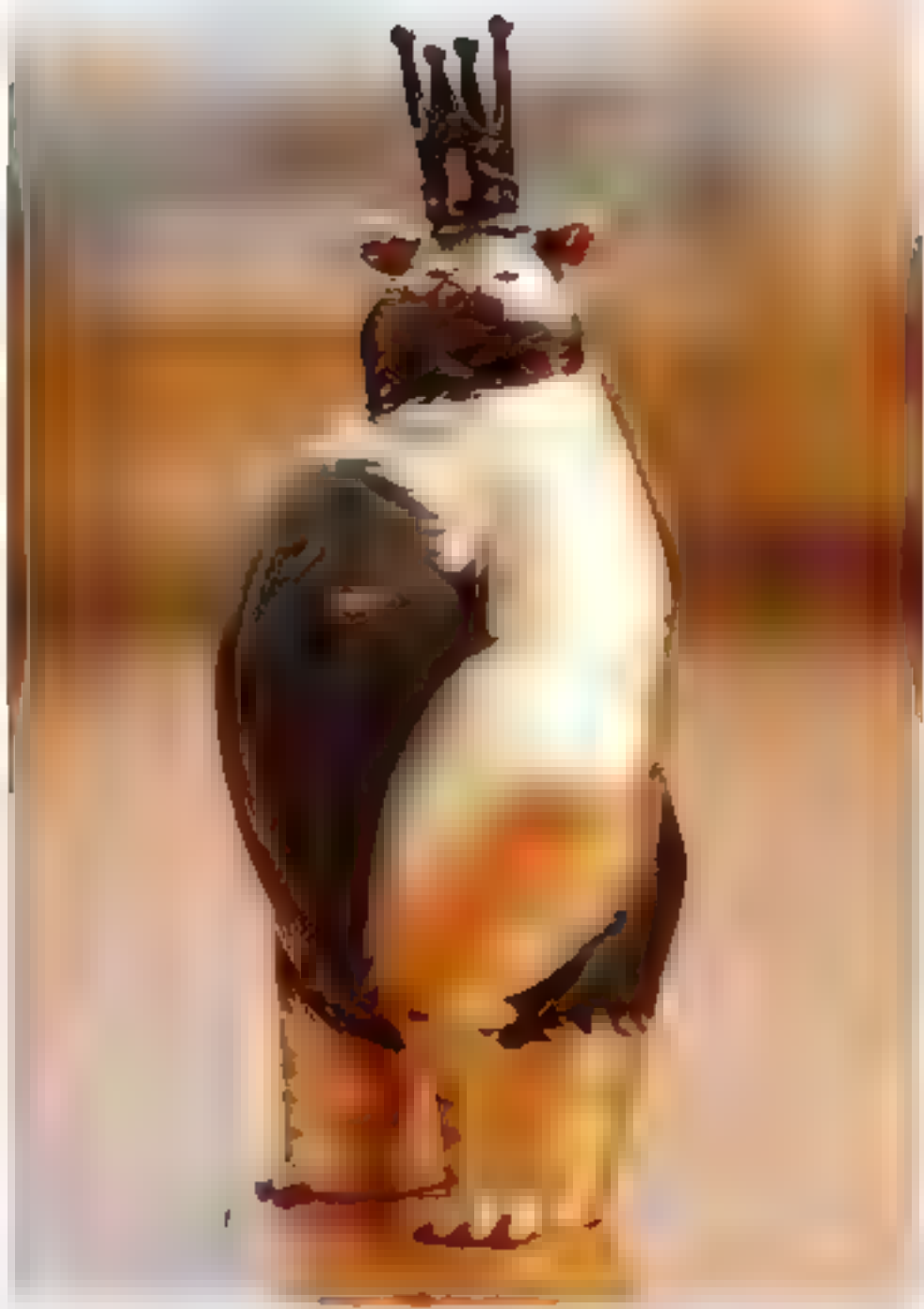
THANK GOD THEY DON'T ALL

Groom Up

TO BE

SOCCER MOMS





## PANDA EXPRESS

Whose work is black and white and painted all over? Aaron Martin, a.k.a. Angry Woebots.

The first time Aaron Martin painted his iconic angry panda bear, it was by accident. In 2003, the Hawaii-born artist was asked to paint live at a slam poetry event. Martin planned on creating a pissed-off grizzly from images he'd been studying online. The friend he enlisted to bring supplies forgot most of the paint and Martin was left with just a few tubes of black and white, coloring suitable only for a panda.

"Painting the same thing over and over has made me a better painter," explains Martin, who goes by the moniker Angry Woebots. "It's taught me a lot about process and technique. Sometimes I get sick of painting pandas, but people keep asking me to do them."

Martin paints his pissed-off pandas using acrylics on wood or canvas with minimal colors and detailed character design. Based in Los Angeles, the 34-year-old urban fine artist has spent the past few years traveling around the world—California to Tokyo—fulfilling client commissions, staging exhibitions, creating vinyl toys, and designing street wear.

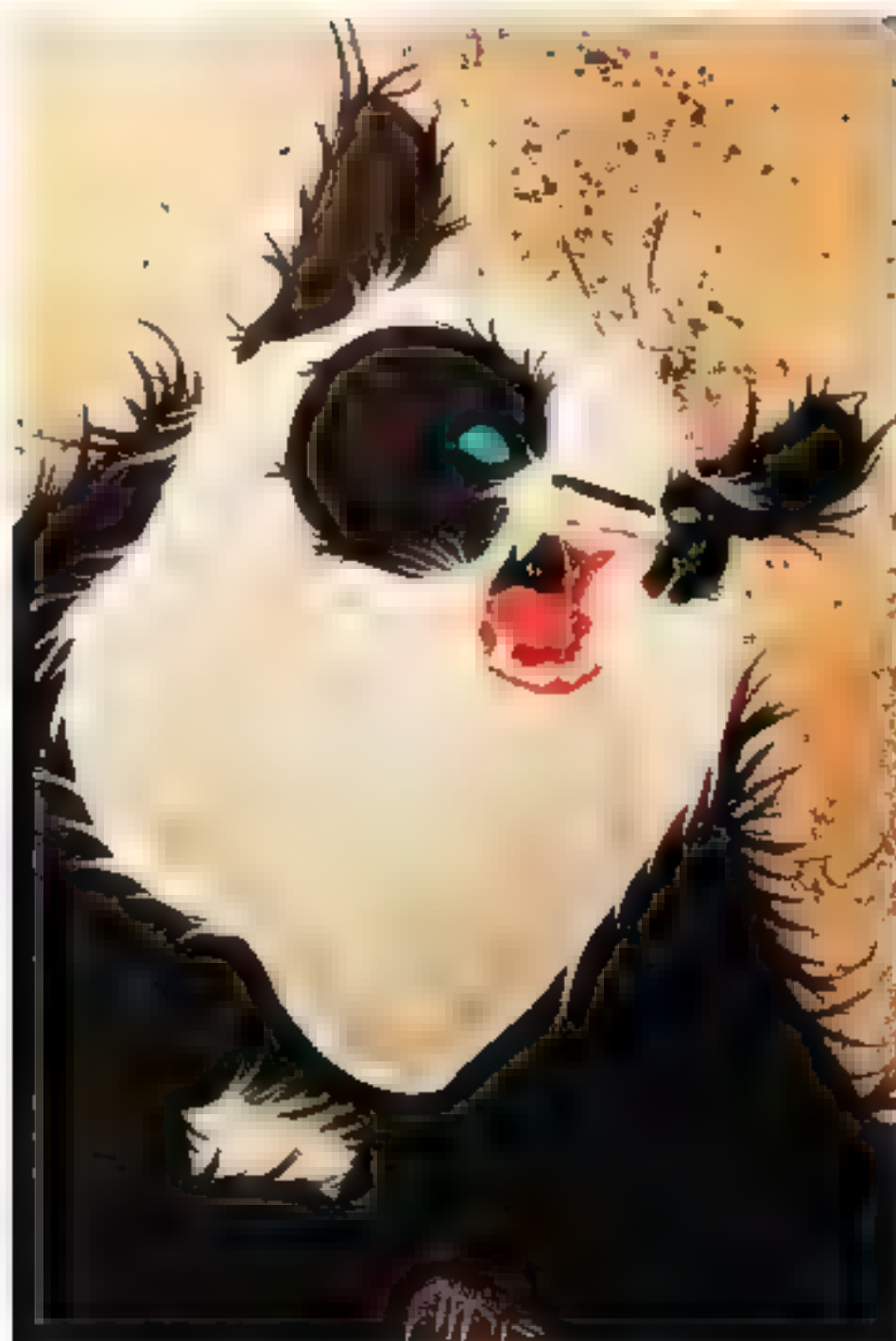
"A lot of kids in Hawaii never leave the island," Martin says of his birthplace. "They get that small-town mentality. We never even really had an art scene when I was growing up."

Living his dream of traveling the world, Martin is still eager to give props to the Aloha State. While living there, he was heavily influenced by Hawaiian graffiti and his apprenticeship at 808 Tattoo on Oahu.

Martin's body art includes two chickens cock fighting (a nod to his Filipino culture), a cherry blossom tree wrapping around his arm, and two koi fish swimming in opposite directions on his leg (he's a Pisces). Martin has been worked on mainly by Billy Whitney of 808 and Mike Ledger in Honolulu. "Everyone has tattoos in Hawaii," Martin says. "You might expect me to be covered in pandas, but I don't even have one."

—Kara Pound

Clockwise from top left: *Lone King*; *Panda Puss* (collaboration with graffiti artist Estria); Aaron Martin; snippet from *Battle Drill*; *Brothers Break*.

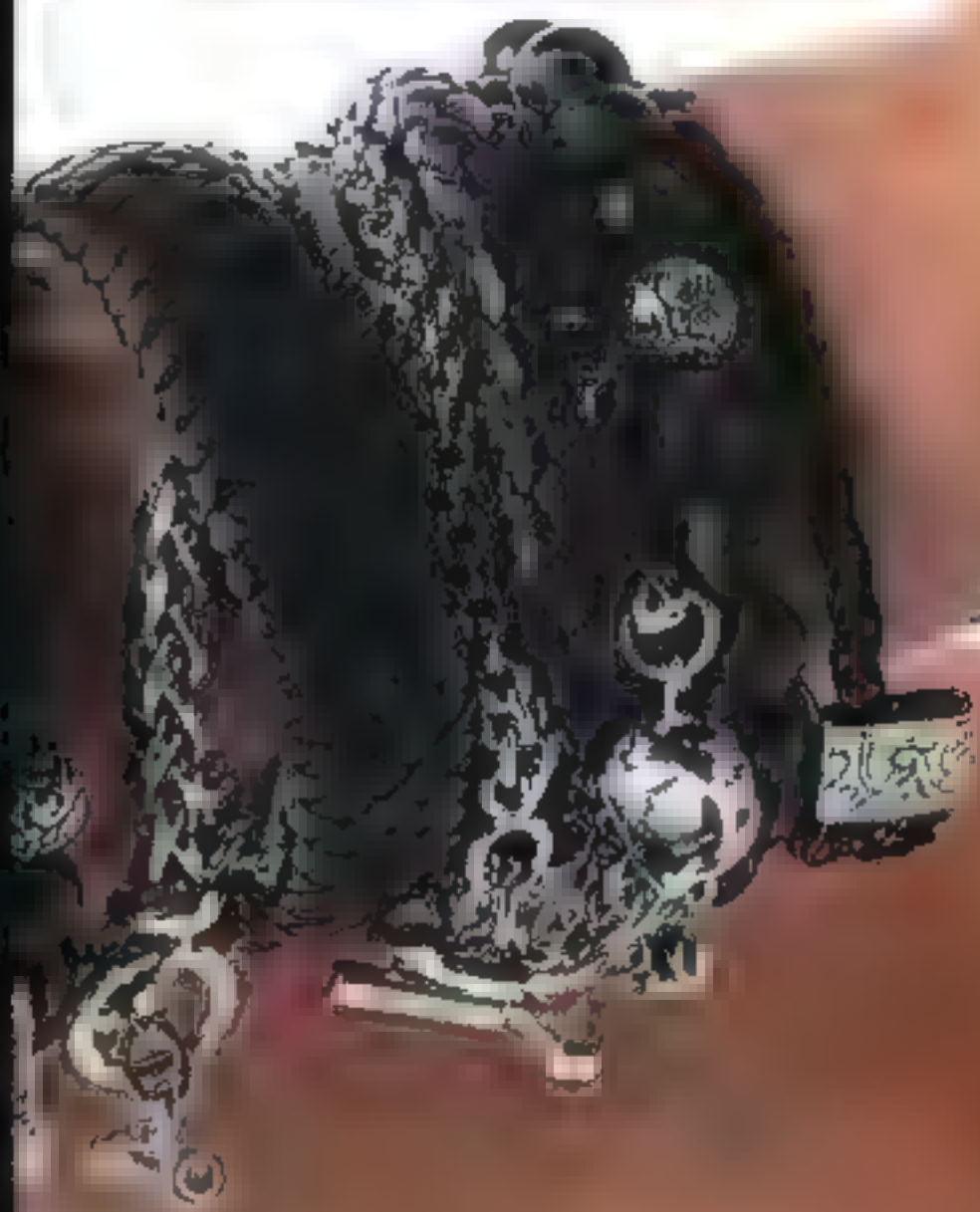




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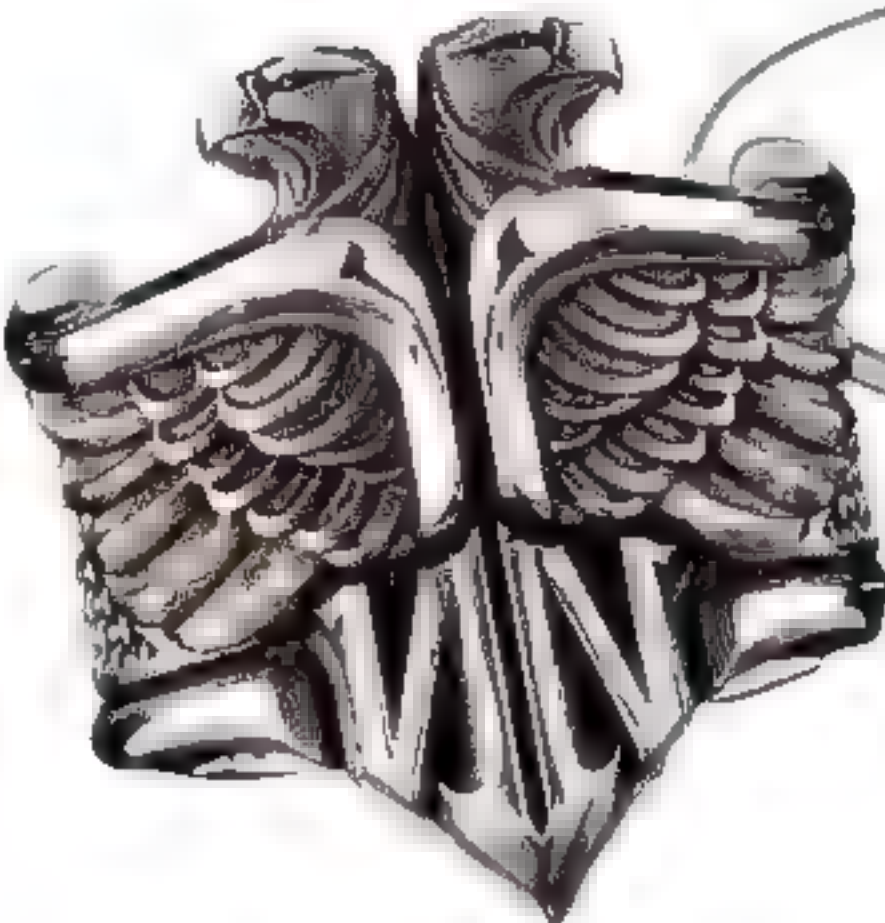


**SHIRT OF THE LIVING DEAD**

The Misfits' skull is still one of our favorite pieces of horror iconography. What would Danzig do? He would cut the sleeves off this shirt (\$21; [hottopic.com](http://hottopic.com)) and look tough wearing it.

**BOBBY DIGITAL**

WeSC and the leader of Wu-Tang, RZA, put out the Chambers headphones (\$250, [wesc.com](http://wesc.com)). Dre got his Beats and now an equally legendary producer fires back. We're with the Shaolin monk.



**HEAD STASH**

You like sleeping on a cloud? We do. And so do the people at The Persona. Stash, if their Head Stash pillowcase (\$55, [ibuyyou.com](http://ibuyyou.com)) is any indication. Buy one in your choice of strain: Sour Diesel (pictured), Strawberry Kush, or Tangerine Dream.

**DOUBLE DESERT EAGLE**

The Knight Rider Covenant Ring (\$570, [knightrider.com](http://knightrider.com)) is sterling silver and, short of wearing the American flag pants from *Napoleon Dynamite*, one of the boldest ways to show your patriotism.





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## RICKY GONZALEZ



## INK ON THE STREET

**Subject:** Brandon "Hollywood Sines" Stout

**Spotted:** Carroll Park, Brooklyn, NY

**Where he gets inked:** Fernando Lions at Flyrite Tattoo in Brooklyn did my favorite tattoo, a classic style Polo bear smoking a joint on my right forearm. I'm a recording artist ([hollywoodsinesmusic.bandcamp.com](http://hollywoodsinesmusic.bandcamp.com)) and Polo is a big part of hip-hop culture. The joint is self-explanatory.

**What he's wearing:** True Love & False Idols jeans and shirt.

**Brand backstory:** True Love & False Idols is the West Coast artists' community reaction to graphic fashion. Rather than pulling from the fashion world, the brand, which produces under the tagline "In Love With a Lifestyle I Can't Afford," taps cool creatives to adorn their clothes. Among those who have capsule collections with TLF are graffiti artist Pose MSK, illustrator Munk One, hip-hop act Get Busy Committee, and Skull & Sword tattoo artist Henry Lewis, who designed Brandon's shirt.

**What else he's wearing:** Levi's vest, Vans sneakers, Ray-Ban sunglasses.





Shut  
yo  
mouth

BAD  
Motherfucker



PURCHASE ONLINE AT

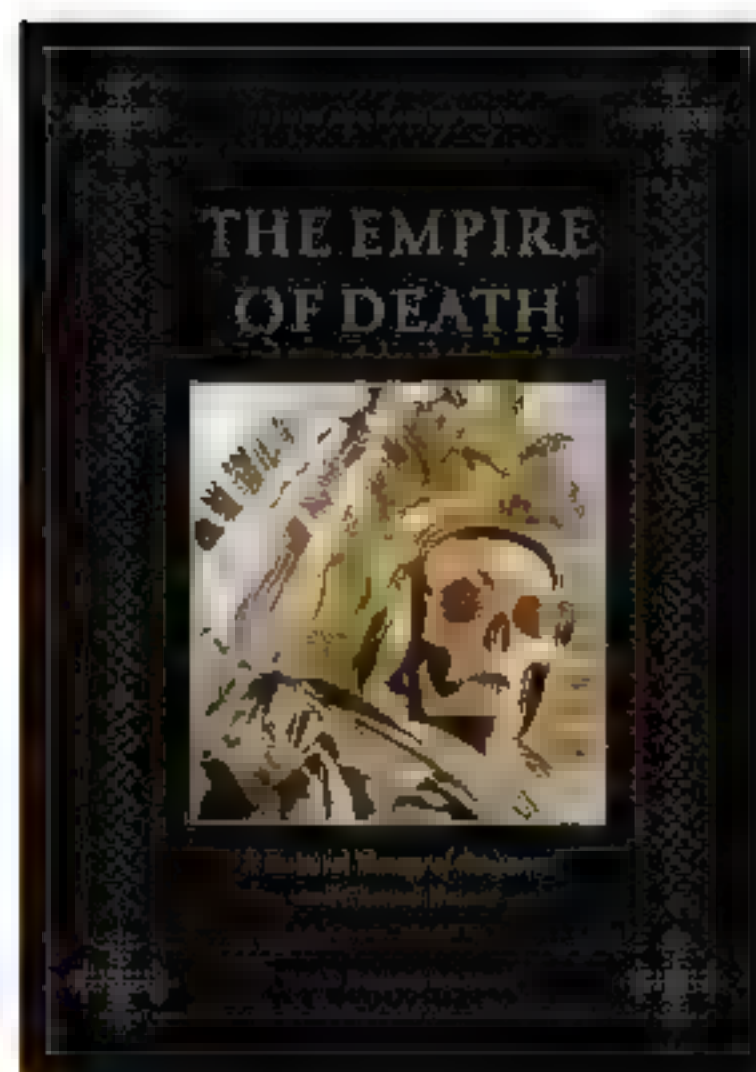
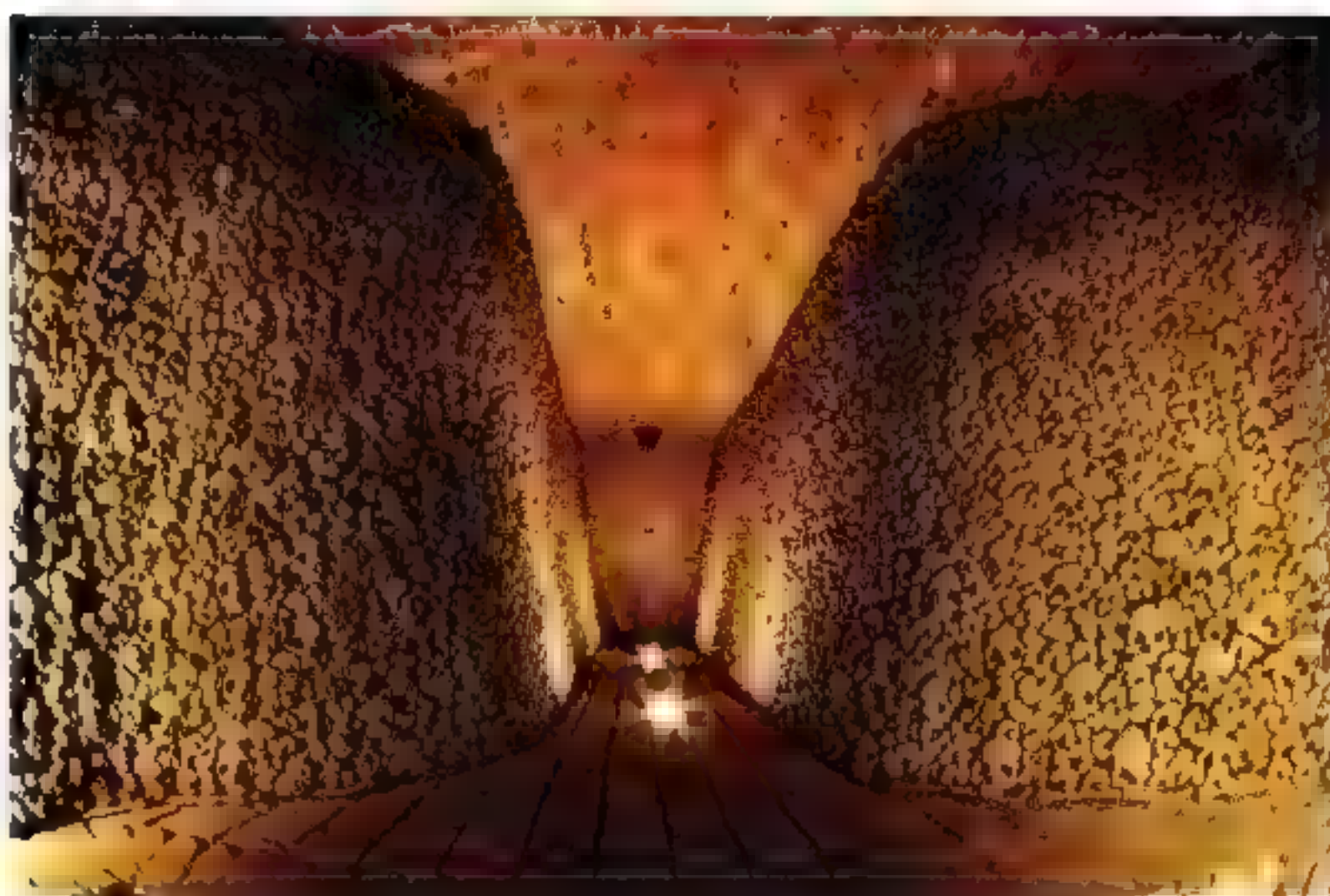
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## PHOTOGRAPHY BOOK

## BOOK OF THE DEAD



Most of us try our best to avoid death. We buckle our seat belts, take our vitamins, and avoid sketchy alleyways at night. We've romanticized the notion of defying Death, confronting the reaper, and besting him in a winner-take-all game of battleship. But despite our best efforts, accepting death's inevitability and acknowledging its power is a form of transcendence, allowing us to stick our toe into the abyss without taking the plunge. Nowhere else is this done more powerfully and beautifully than in the bone shrines featured in Paul Koudounaris's *The Empire of Death: A Cultural History of Ossuaries and Charnel*

*Houses*. Within its finely illustrated 244 pages, Koudounaris unearths wars of meticulously stacked femurs and rows and columns of skulls surrounding mummified monks and skeletons in gilded armor inside these ancient homages to the great equalizer. *The Empire of Death* is a tour through the catacombs of 18 countries over the span of thousands of years. Whether the purpose of these skeletal hallows is to remember the departed, embrace the inevitable, ponder the unknown, or send a message to potential marauders, they stand as a reminder of death—and our unending fascination with it. —Nick Fierro

## BOOK



## DUFF MAN

In *It's So Easy: And Other Lies*, Duff McKagan relates his rise to rock superstardom, descent into addiction, and eventual martial-arts-college-and-fatherhood-fueled redemption. It's a well-crafted, introspective, and brutally honest autobiography loaded with wild road stories and an abundance of big name dropping throughout his time with Guns N' Roses, Velvet Revolver, and Loaded to his unlikely new career as the founder of a financial management firm for musicians. —Anthony Vargas

## MOVIES



## IMMORTALS

Visionary director Tarsem Singh (*The Cell*, *The Fall*) brings us this fantasy epic in which King Hyperion (Mickey Rourke) and his bloodthirsty army are ravaging Greece in search of a legendary weapon that has the power to unleash the Titans. Ancient law forbids the gods to intervene, so Zeus recruits a warrior (Henry Cavill) to stop Hyperion from releasing the Titans, who are hell-bent on ending the reign of the gods. The flick looks wicked, and it's also our first chance to see Cavill as a lead badass before he dons the cape in the upcoming *Man of Steel*. —Gilbert Macias



## A VERY HAROLD AND KUMAR 3D CHRISTMAS

Stoner duo Harold (John Cho) and Kumar (Kal Penn) are back in this new 3D romp that takes place six years after their White Castle adventure. The two have moved on and replaced each other with newfound friends, but as they are gearing up for holiday festivities, a mysterious package leads to the two crossing paths again. Then Kumar accidentally burns down Harold's father-in-law's prize Christmas tree, and of course, the two embark on a journey to replace it and run into deep bong water at every turn, just like old times! —G.M.



## J. EDGAR

Clint Eastwood (*Invictus*, *Gran Torino*) directs this biopic that explores the public and private life of J. Edgar Hoover (Leonardo DiCaprio), one of the more controversial and enigmatic figures of the 20th century. The movie sure has lots of complex ground to cover, but it will be particularly interesting to see it tackle some of the more taboo subjects, like Hoover's sexuality. Eastwood is the perfect director for this material, and the cast is stellar. Aside from DiCaprio, Naomi Watts, Josh Lucas, Judi Dench, and Armie Hammer also star. Smells like Oscar bait. —G.M.

## DVDs



## CAPTAIN AMERICA

Coming to Blu-ray and DVD is one of the better comic book adaptations of the year. Director Joe Johnston (*The Rocketeer*, *Jurassic Park III*) did the star-spangled hero justice, and Chris Evans knocked the role out of the park. The look and overall feel of the film were perfect, and Hugo Weaving totally nailed the villainous Red Skull (major kudos to the costume designers and makeup artists who stayed true to the comics). We're now a step closer to *The Avengers*. Make sure you stick around for a post-credits teaser that will surely get the Marvel geeks amped up. —G.M.





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## VIDEO GAMES



## BATTLEFIELD 3

PLATFORM: XBOX 360, PLAYSTATION 3, PC, IOS

You can't dispute the drawing power of first-person shooter juggernaut Call of Duty, but this year the hype has been high on its biggest competitor. Armed with an impressive new graphics engine, a gritty documentary-style single-player campaign, and massive 64-player skirmishes on PC (24 for console owners), Battlefield 3 is gunning for the title of top shooter. To take down the king, developer DICE has shored up its attack on all fronts, with an improved destruction engine that can make six-story buildings crumble, a new animation system that makes soldiers move with a sense of weight and momentum, and the most powerful audio experience in war games. The multiplayer preserves the teamwork-centric mode but adds a new progression system that rewards regular players and a promised steady diet of new maps. **Play If You Like:** *Generation Kill*, *The Hurt Locker*, large-scale warfare —Matt Bertz



## UNCHARTED 3: DRAKE'S DECEPTION

PLATFORM: PLAYSTATION 3

With Indiana Jones in a nursing home, Uncharted's hero, Nathan Drake, is our new favorite adventurer with a passion for archaeological treasures. No games deliver Hollywood-style thrills better than this series, which continually sets a new high bar with its sharp storytelling and jaw-dropping action sequences that will leave you gasping for breath while narrowly surviving near-death sequences. For his latest adventure, Drake teams up with long-time treasure-hunting sidekick Sully to uncover the fabled Atlantis of the Sands before a shadow organization with ties to the occult does. To make it through this globe-trotting adventure, Drake must charm, shoot, and improvise his way through a series of increasingly hostile encounters. **Play If You Like:** *Raiders of the Lost Ark*, *Tomb Raider*, *National Treasure* —M.B.



## NBA 2K12

PLATFORMS: XBOX 360, PLAYSTATION 3, PLAYSTATION 2, PSP, WII, PC

While LeBron, Kobe, and Dirk's lawyers duke it out with team owners during the NBA lockout, hard-court legends like Wilt Chamberlain, Magic Johnson, and Larry Bird pick up the slack in NBA 2K12. The new NBA's Greatest mode gives you control of the best players in league history. As you move through the generations of games, the presentation changes accordingly from the grainy, black-and-white footage of Bill Russell's Celtics to the oversaturated Technicolor look of Dr. J's 76ers and eventually to the high definition of today's high-flying broadcasts. Contemporary stars are also ready to go. Season or no, NBA 2K12 is an alley-oop worth sampling down. **Play If You Like:** retro basketball, Best of All Time debates. *Magic & Bird: A Courtship of Rivals* —M.B.



## THE Inked PLAYLIST

BY JONAH BAYER

## WUGAZI

## "Slow Like That"

If you've ever wondered what would happen if you mashed up Fugazi and Wu-Tang Clan, here's your answer.

## NICK 13

## "All Alone"

Nick 13, the frontman of Tiger Army, shows he's as musically versatile as he is inked.

## ASTRONAUTALIS

## "Dimitri Mendeleev"

Think you don't like hip-hop? You haven't heard this masterpiece yet.

## DEAFHEAVEN

## "Language Games"

If this epic grindcore number is the soundtrack to the apocalypse, bring it on.

## TIM KASHER

## "Opening Night"

Cursive frontman Tim Kasher is back with more melancholy meditations on love and loss.

## LARRY AND HIS FLASK

## "Beggars Will Ride"

These punk rockers have caught the bluegrass bug.

## MASTODON

## "Spectrelight"

If you're a fan of forward-thinking, aggressive music, Mastodon's latest opus will have you air-drumming for months.

## T.W. WALSH

## "Make It Rhyme"

Walsh isn't a household name, but with heartfelt indie rock tunes like this he should be.



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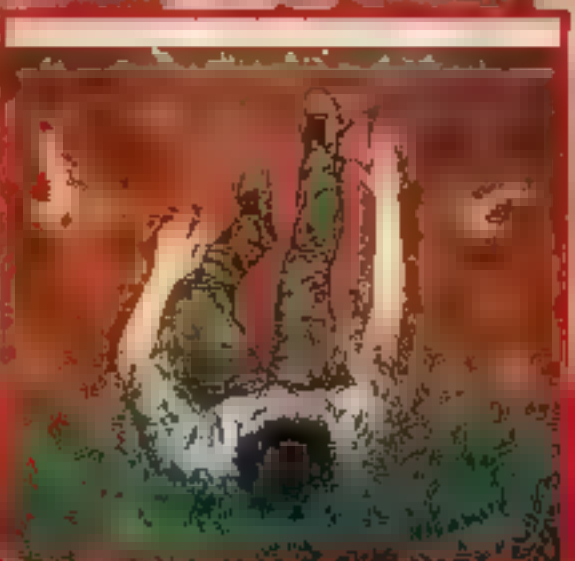


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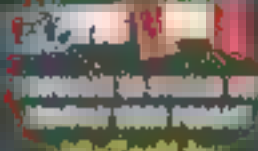
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## CHECK YOUR BAG

It's travel season. Make sure your dopp kit is ready.

There's no way around it: Traveling is a pain in the ass. While you can't control things like endless delays, invasions of your privacy by TSA agents, and asinine gas prices, you can save yourself a headache by simplifying the thing you do have control over: your packing. "Every man should have a dopp kit stocked with grooming essentials," says Denise Spanek, founder and CEO of Air Repair Skincare. Yeah, it requires some effort to put one together. But do it once and it will be ready for you to grab and go whenever you have to travel—no more frantically throwing shit into mangy Ziploc bags 30 minutes after you were supposed to leave for the airport.

To create said kit, start by assessing what you use on a daily basis. "Look at all the products and ask yourself if each of them can be used for another purpose. Take only the things that can do double duty and you'll instantly minimize the amount of stuff you are packing," says Spanek. Did that? Excellent. Pass Go, collect \$200, and move on to step two: "Pack only smaller sizes, and whenever you can, swap liquids for spill-proof and portable forms, like wipes and powders," says Spanek. Start with some of our picks below, but take the tiny toiletries from the hotel anyway. You never know when that shower cap might come in handy. —Christine Avalon



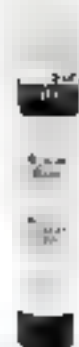
### SCHICK XTREME 3 FITSTYLE REFRESH

These disposable razors (\$12, drugstores) do a job fitting of your home blade, thanks to three flexible blades and skin conditioning strips. Pack one, chuck it at the end of your trip.



### JACK BLACK ALL-OVER WASH

Bringing separate bottles of face wash, soap, and shampoo? Hell no. Pack this wash (\$9 3floz.com) that works on hair, face, and body and comes in a TSA-approved size.



### AIR REPAIR RESCUE BALM

A cure-all for everything—chapped lips, sunburn, dry skin, insert any other skin affliction here—this salve (\$10, airrepairskincare.com) is the definition of multipurpose.



### SUPERSMILE POWDERED ORAL RINSE

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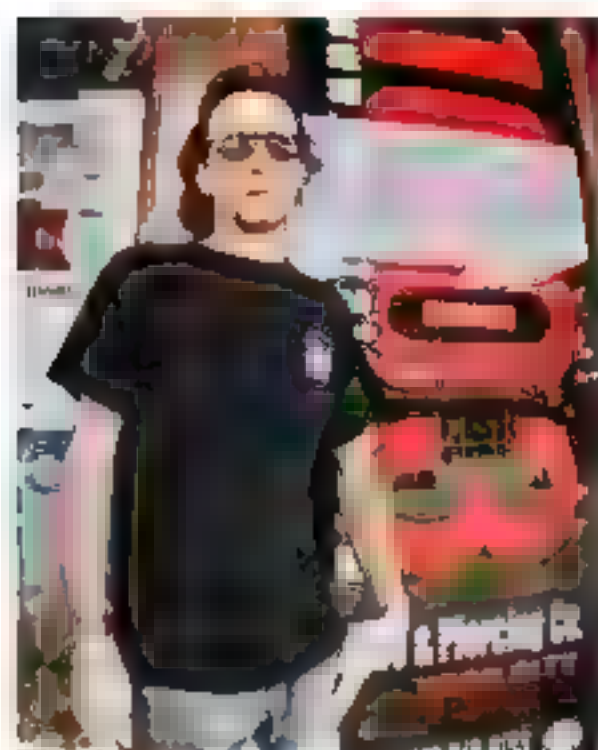




## TAMPA

Tattooer Skip Sampson keys you in on what to do in the Tampa Bay area post-Guavaween.

Tampa's Guavaween is one of the most amazing Halloween spectacles thrown by any city. After the Latin-style fest comes the Day of the Dead, and if you stick around town a little longer, there's no better tour guide than tattoo artist Skip Sampson. A 17-year veteran of the tattoo industry, Sampson opened 1603 Tattoo six years ago in the Ybor City section of Tampa. Bring a costume and your drinking shoes. —Zac Clark



**BEST SKATING** For 30 years, the Bro Bowl (Perry Harvey Park, 900 E. Scott St.), a concrete skate park that sounds douchey but isn't, has stood stalwart as a monolith while other spots have come and gone. Built during skating's explosion in the late '70s, the Bro Bowl is a "good spot to unwind and skate after the long weekend," Sampson endorses.

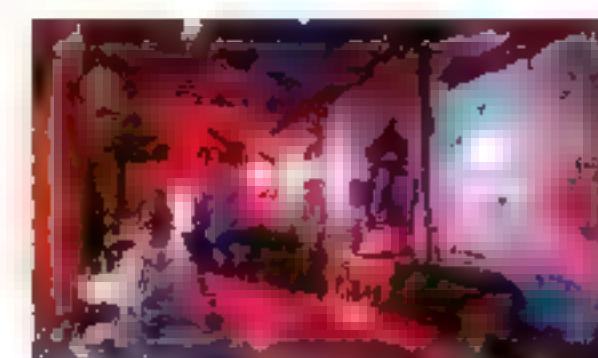


**BEST VENUE** The Ritz (1503 E. 7th Ave.) inhabits a building just under a century old, and is Ybor City's premier special events venue, with a huge capacity to host national touring acts. Sampson says it's the best place to see a live show in Tampa. Hosting more than just musical acts, it also serves as a reception hall for art galleries, weddings, trade shows, and more. You name it—they have space for it.



**BEST PLACE FOR LUNCH AND A SHOW** The Bricks (1327 E. 7th Ave.) is a newly opened bar, restaurant, and coffeehouse not far from the skate park of Tampa, and Sampson says they already have things figured out. "It's a great place for really kick-ass food and art shows," he notes. Located on the neighborhood's main strip, The Bricks has created a shelter for Ybor's burgeoning underground scene.

**BEST NIGHTCLUB** The Castle (2004 N. 16th St.) opened on Guavaween 19 years ago. "The bartenders are our extended family," Sampson says. "It's the best club in Ybor, a must for all who come to Tampa to experience." With the DJs setting moods in four different themed rooms (Main Hall, Dungeon, Red Room, and Saloon), it's a spot where you can find your crowd or see how the other half lives.



**BEST DIVE BAR** Stiff drinks, a lively bar crowd, and good old-fashioned punk nightlife make the Boneyard (1823 E. 7th Ave.) a favorite haunt for the subcultured. "Best punk rock dive in Ybor, period," Sampson says. The bartenders look tough, graffiti and stickers cover the walls, and the jukebox plays Pantera, Motörhead, and Megadeth.



# NOFX

## Lagwagon

### NO USE FOR A NAME

WITH LAGWAGON

12/31 - 1/6 - 1/10

1/13 - 1/14

WITH NO USE FOR A NAME

1/3 - 1/4 - 1/9

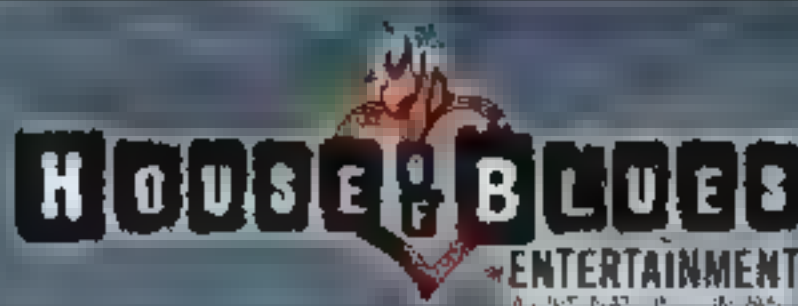
1/18 - 1/20

## OLD MAN MARKLEY



12/31/11 LAS VEGAS HOUSE OF BLUES  
01/03/12 SOUTH LAKE TAHOE MONTBLUE  
01/03/12 SANTA CRUZ CATYLIST  
01/06/12 VENTURA VENTURA THEATER  
01/07/12 PHEONIX THE MARQUEE  
01/09/12 SAN DIEGO HOUSE OF BLUES  
01/10/12 SAN DIEGO HOUSE OF BLUES

01/12/12 ANAHEIM HOUSE OF BLUES  
01/13/12 ANAHEIM HOUSE OF BLUES  
01/14/12 HOLLYWOOD HOUSE OF BLUES  
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Clockwise from top left: Ciel; Flake; Model 40 Speedster Interior; Model 40 Speedster tail; Model 40 Speedster grille; Flake in action.



## BEST IN DESIGN

Three “aaw-no-they-didn’t” inspiring car bodies.

**CADILLAC CIEL** Oh, this is rich. First—so you don’t do that thing where you mispronounce Versace *vur-sase*—the Ciel, from the French word for *sky*, is pronounced C-L. Second, this is a land cigarette boat with 425 horsepower and a twin-turbocharged 3.6-liter V6 augmented with a hybrid system utilizing lithium-ion batteries to propel all 16-plus feet of it. The frame is long, sleek, and has great smooth lines (Caddy thinking outside of boxy). The interior is Spartan regal: four hand-stitched leather bucket seats, 300-year-old olive wood, and a speedometer as big as a desktop fan. The deftest touch, however, is the set of suicide doors. Good for riding around Hollywood with three of your friends

**FORD 1934 MODEL 40 SPECIAL SPEEDSTER** This is not a reissue, but in fact the 77-year-old play toy of Edsel Bryant Ford. Over the decades the keys have changed hands (once in 1958 for a paltry \$603) but after a complete original restoration by RM Auto Restoration in Ontario, Canada, it’s now back in the hands of the Fords. The Model 40 Speedster was a one-off that Ford commissioned when he was pondering his company’s foray into sports

cars, to the chagrin of his father. It’s still low, fast, and rakish, and can now be seen at the The Edsel & Eleanor Ford House in Michigan. “My grandfather was an early believer that everyday objects—including automobiles—could be seen as works of art,” said Edsel Ford II. “While he wasn’t a designer in the traditional sense, his eye for styling and influence was apparent as he initiated and built the design department at Ford Motor Company.”

**FLAKE** What looks like The Thing’s personal sports car is a forward-thinking concept by design student Da Feng. The body is made up of 250 “flakes” that constrict and shift to manipulate the airflow for heat dissipation and handling. “When traveling at speed, the car will contract to its closed position to help control airflow, and when under braking or turning the flakes will spring open to dynamically adjust down force,” Feng explained. “Most would think inspiration came from the *Transformers* movies; however, it actually came from Pixar’s *Cars*. I loved the movement of the characters and how they leaned into the corners, and wanted to translate that into a realistic vehicle.” —Robert McCormick





# SAINTS & SINNERS

TOUR

## BETWEEN THE BURIED AND ME

animals



leaders

### TESSERACT

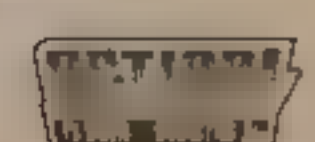
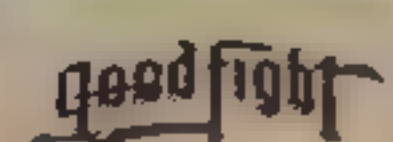
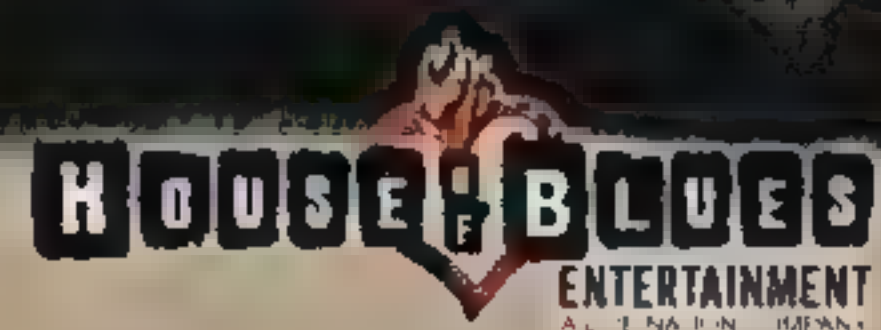
10/27 CHARLOTTE THE FILLMORE  
10/28 SILVER SPRING THE FILLMORE  
10/30 BOSTON HOUSE OF BLUES \*  
11/1 RICHMOND HAT FACTORY  
11/2 MYRTLE BEACH HOUSE OF BLUES  
11/3 TAMPA THE RITZ YBOR  
11/4 FT. LAUDERDALE REVOLUTION  
11/5 ORLANDO THE BEACHAM  
11/6 BIRMINGHAM ZYDECO  
11/8 INDIANAPOLIS EGYPTIAN ROOM  
11/9 CLEVELAND HOUSE OF BLUES  
11/10 DETROIT ST. ANDREWS HALL

11/11 CHICAGO HOUSE OF BLUES  
11/12 CINCINNATI BOGART'S  
11/13 ST. LOUIS THE PAGEANT  
11/15 LITTLE ROCK DOWNTOWN MUSIC  
11/16 NEW ORLEANS HOUSE OF BLUES  
11/17 HOUSTON HOUSE OF BLUES  
11/18 DALLAS HOUSE OF BLUES  
11/19 AUSTIN NEMO'S EAST  
11/20 SAN ANTONIO BACKSTAGE LIVE  
11/22 TUCSON RIALTO THEATRE  
11/23 LAS VEGAS HOUSE OF BLUES  
11/25 ANAHEIM HOUSE OF BLUES  
11/26 LOS ANGELES HOUSE OF BLUES

11/27 SAN FRANCISCO THE FILLMORE  
11/29 BOISE KNITTING FACTORY  
11/30 SPOKANE KNITTING FACTORY  
12/1 CALGARY THE REPUBLIK  
12/2 EDMONTON STAR LITE ROOM  
12/3 SASKATOON LOUISIANA PUB  
12/4 WINNIPEG GARRICK CENTRE  
12/6 PITTSBURGH ALTAR BAR  
12/7 TORONTO PHOENIX THEATRE  
12/8 MONTREAL CLUB SODA  
12/9 CLIFTON PARK NORTHERN LIGHTS  
12/10 PHILADELPHIA TLA

\*SAINTS & SINNERS  
FESTIVAL DATES

## NORTH AMERICAN TOUR 2011







# Inked

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"I tattooed my hands and neck as a promise to myself that I would never have to work in an uptight office setting."

—Eiknarf, creative director

PHOTO BY TOM MEDVEDICH









# EIKNARF

Null & Void, a collaborative creative studio for branding, is not easy to find. Their name is not listed on the intercom of their downtown New York City building, and the door to their office has the nameplate of a different company entirely. Inside, the Spartan space has desks, computers, and blank walls. Five guys who look fresh out of grad school are hammering away at their day jobs: creating innovative campaigns for brands such as Fool's Gold, New York Dolls, and Boyston Trading Company, to name a handful. Eiknarf (that's Frankie backward), a 24-year-old dude with a swoop of red hair, a Ralph Lauren rugby shirt, boat shoes, and hand and neck tattoos is calmly but intently sketching on graph paper while on a call with a free trade organization that covers half of the globe. The organization has enlisted Null & Void's services for its world leaders conference; they want the boys to prepare groundbreaking presentations for the likes of Bill Gates, and they need it in three weeks.

The demand for the services of Eiknarf and the Null & Void crew is so intense that they've been turning down clients they feel aren't adding value to society—and they have been too busy to put their nameplate on the door to their clubhouse.

"I tattooed my hands and neck as a promise to myself that I would never have to work in an uptight office setting," Eiknarf says. In the same way that he forced himself to make his living as a creator by getting tattoos, or "job-stoppers," he made hard work mandatory when he dropped out of school in eighth grade. He doesn't waste his time, and he does things his way. At a ridiculously young age he became a prevalent New York City graffiti artist, which led to a designing job with *The Onion*, which led to a creative director job for Karmaloop and work cultivating coolness for different companies and celebrities (telling you the clients' names would undo all his hard work). "I'm over getting free booze at cool kid parties," Eiknarf says. "When I'm out I'm more interested in meeting entrepreneurs like Cash Warren than I am banging Lindsay Lohan—though that would be awesome too." Essentially, he's made a living out of influencing the influencers.

Of Eiknarf's own early influencers, there was an ever-loving mother and a strict father who was in organized crime. Real *Sons of Anarchy* shit. His father was covered in tattoos, including work from Sailor Jerry and Coney Island Freddie. His older brother, Danny Knight, became a tattooer and owns Cast Iron Tattoo in Orlando. Eiknarf gets most of his work from Bert Krak and the guys at Smith Street Tattoo, and, like his father, he has mainly old-school, American-style work. "I just can't wait until the tattoos blow out like my father's," he says. "I don't like tattoos that look new, and most of [Krak's] are done with 8 round so they already have lines that sort of blur."

In addition to a love of tattoos, Eiknarf and his father share an aggressive streak. "I shouldn't get arrested but I still do," he says. "There was a time when my mother kept bailing me out of jail even though I asked her not to, that it was on me. The bail kept increasing and she told me that the next time she wouldn't be able to post—not because she didn't want to but because she couldn't afford it. It was then, looking in her eyes, that I decided to fight the urge to fight and to try to be successful for the both of us." He had to convince Norm from Will Rise Tattoo to ink his knuckles with *Know* and *Work* as a constant reminder to himself. "It means *know* that as a creative I do all my *work* with my hands—and if I break them in a fight then I have nothing." —Rocky Rakovic







# TAYLOR REEVE

"When I design I want to be the talk of the room," Taylor Reeve says. "I want my designs and products to always start up conversations, get you noticed, make you stand out." If that's her goal, then the imaginative So-Cal designer who has worked for Quiksilver (look for her outerwear line this winter), Bell Helmets, Dragon Alliance (sunglasses and goggles), and Skullcandy has succeeded. "I'm always thinking of what the badass, unique, sexy girl would want. The girl who isn't afraid to state her opinion, the girl whose confidence is through the roof. The girl who wants to strut her stuff and know she's looking fine."

Christian Louboutin may have been the first to showcase the bottom of a woman's foot with his red-soled heels, but Reeve really took that idea and ran with it by personalizing the bottoms of pumps. "It's prime real estate!" she says. "I love me some high heels. Who doesn't? Sometimes artwork all over a shoe is just too much—but underneath is subtle, sexy, and a nice little surprise for everyone." The amazement on the undersides of her heels come in the form of

sugar skulls, tattoo-style roses, and even an inked Alice in Wonderland. "Alice is rockin' some roses, an evil eye with flares, 'one love' in script, and a little anchor," she says. "I always throw in some of my own tattoos or ones that I'm planning on getting in the future, like a little signature of some sort."

The only dichotomy between her design work and her own tattoos is that her products are vibrantly colorful but her ink is all California black-and-gray. "I love the look of black-and-gray tattoos, and I feel like they flow better on my olive skin," Reeve says. "I paint a lot outside in the sun, so for fading purposes that's no *bueno*. I'm also usually rocking bright colors, so for the tattoos, black-and-gray is good . . . I don't want to look like a big, blonde bag of Skittles."

Mike Suarez of 77 Tattoo has been working on her sleeve for the past couple of years, and the lion's share of her work has a family theme. She has her parents' and sister's portraits tied together with roses and "better together" on her arm. "Oh, and I have a little tribute to Elvis," Reeve adds. "With the words 'My blue suede shoes.'" —Robert McCormick



# CHUCK RAGAN

A musician's life is a nomadic one, and few know this fact as well as Chuck Ragan. Whether he is touring with punk band Hot Water Music or in support of his solo work, Ragan rarely stays in one place for very long. His third solo album, *Covering Ground*, is a direct product of Ragan's vagabond lifestyle. "All of these are road songs ... written on the road," Ragan muses about the album. "We [Ragan with Joe Ginsberg and Jon Gaunt] recorded this album right between tours. We even finished mixing it while on tour. This record was honestly born and bred on the road."

Ragan's folk-infused acoustic sound seems to be the polar opposite of the churning guitars and aggression of Hot Water Music, but to him it's a completely natural transition. "I grew up in a simple, old, Southern Baptist household. I was surrounded by gospel music. I was surrounded by bluegrass. So all this music is just what was around us," Ragan explains. After finding skateboarding, Ragan was drawn to punk as well, but that old love of acoustic music would stay with him. "Life was still life to me and my family in the South. All that other music was still around us constantly."

After taking a "kitchen sink" approach with his last album, *Gold Country*, Ragan found it difficult to reproduce some of the songs while on the road. So for *Covering Ground*, he stripped things down to the basics: fiddle, stand-up bass, acoustic guitar, and vocals. "What I love the most about this music is the clarity of it, the openness of it, the honesty of it. There's really not a whole lot to

hide behind when you are just sitting down singing clearly and playing clearly. Basically you're just a voice, a box of wood, and some strings," Ragan says.

Don't be fooled into thinking it's easy to bare your soul for an audience of strangers—it's that trepidation that fuels Ragan's fire. "It's intimidating as a hell," he admits. "That's what I love so much about it. It's a little intimidating to stand in front of a band like Dropkick Murphys or Social Distortion, who are about to just blow the roof off the joint, and stand up in front of these longtime fans and just say, 'Take it or leave it,' and give them everything you got."

Just as a passport shows where a person has been in his life, Ragan feels tattoos tell a similar tale. "I think anybody who has ever had some moving needles dragged across their skin knows that moment is a stamp on your timeline," Ragan says. And it doesn't matter if the moment was happy or depressing—it still plays a role in getting a person to a certain point in life. "When I look back on all these tattoos that I have gotten all over the country from different friends—Bryan Kienten of the Bouncing Souls or my old buddy Jimmy Perlman—all the years come back. That, to me, has always been the thrill," Ragan says.

As 2011 comes to an end, Ragan will have plenty of opportunities to add some more stamps to his timeline as he tours the country before recording a new Hot Water Music album sometime in the new year. If history is any precedent, be assured that Ragan won't rest on his laurels for long; he'll be on the road doing what he does best, covering ground. —Charlie Connell













# Amber Rose

Model, video vixen, and girlfriend of Wiz Khalifa, Amber Rose is a stunner. And with more than 800,000 followers on Twitter, she has more going on than being the callipygian ideal. We asked followers of @InkedMag and @DaRealAmberRose—whom she affectionately calls “Rosebuds”—to ask Amber anything.

PHOTOS BY SARAH MCCOLGAN







**When and what was your first tattoo?** *-@bbystar13* I was 15 and I got paw prints on my upper thigh. It was kind of a fad in Philly and all the girls had them.

**Do you plan on getting another tattoo? What would it be of?** *-@bbystar13* I want to get two full sleeves eventually, but I just don't know what I want yet.

**What's your ethnic background?** *-@poetic812001* My mom is Cape Verdean—West African—and my father is Italian and Irish.

**How do you manage to ignore the haters and the negativity and remain confident?** *-@sweetie1n83* It's not easy—I won't lie. But I choose to keep my life positive. I'm not perfect, so I ask God to forgive me all the time and thank him for helping me grow into a better woman. That gets me through everything.

**Is the fame something that just happened?** *-@summer.harden* Yes—I didn't even try. Honestly, I guess people just found me interesting.

**Which tattoo of yours was the most painful?** *-@Brittany\_Kourlinis* Definitely the flower on my lower stomach; that's a very sensitive area. I teared up a little.

**As a child, did you always want to be a model?** *-@georgiaclarke\_09* Oh, no—I was a total dork! I didn't think I was going to grow up to be pretty. I guess that's why I'm humble now. I always wanted to be a marine biologist. I have a fascination with whales so I wanted to study them ... maybe one day I will.

**What is your most favorite place you have traveled to and why?** *-@sagelopez* It used to be Florence, Italy, but now I would have to say Ghana, Africa. The people are beautiful and so sweet. It was such a life-changing experience to go out there.

**What makes you feel sexy?** *-@kjones4483* When I have a fresh cut and a tan.

**What made you cut off all your hair?** *-@cashmerexdallaz* When I was a little girl I used to love Sinéad O'Connor's video and song "Nothing Com-

pares 2 U." I knew I wanted to look as beautiful as she did one day, so when I was old enough to make my own decisions, at 19, I cut it off, and it's been over eight years now.

**Was the decision to cut your hair easy to do, or was it something you went back and forth on?** *-@cashmerexdallaz* I knew I wanted to do it really bad, but I was scared. As a woman your hair is your confidence. But once I did it, I never went back.

**What's it like being with Wiz [Khalifa]?** *-@bbystar13* It's the best feeling in the world! He's my best friend. He's super silly and we have a blast together.

**What are your thoughts on couples showing their love for each other through ink?** *-@m.nguyen12* Wiz and I did it, but we want to be together forever. So I guess really make sure you want to be with that person forever, and try to wait until you're older, when you can make better decisions. I suggest getting a small tattoo, just in case you break up—then it's an easy cover-up.

**Have you ever regretted your big arm piece? Does it ever interfere with wardrobe choices?** *-@kynawinton* No. I love my roses and I think it goes with everything I wear.

**How do you keep your body so fit?** *-@kjones4483* Well, my schedule is really busy, but I try to work out as much as I can. And when I'm too tired to work out, I just try my hardest to eat right. It's


really hard sometimes because I grew up in Philly with cheesesteaks and hoagies, so I love good fattening food.

**Have you found that having body art has restricted your career goals in any way?** *-@whyskeylullabye* No, not at all. But when I get my sleeves, it probably will be a problem.

**Do you have a certain tattoo artist that is your go-to?** *-@whyskeylullabye* Yes! His name is Tuki [Carter], out of Atlanta.

**What advice would you give to women who want to get into the modeling business?** *-@479\*\*\*9205* Just have very thick skin. People are very critical and mean. They will try to tear you apart.

**Why are sunglasses your favorite thing?** *-@presley.olivia* That has been my number-one accessory for forever. I don't feel complete without them.

**I'm only 17 but ... I was diagnosed with ovarian cancer this summer. I'm not comparing you to a cancer patient, but hopefully when I grow some hair I can dye it like yours! You're such an inspiration—you seriously give me hope to rock my bald head! How do you keep up with the whole platinum blond hair?** *-@jvarela242* Wow, sweetheart, I'm so sorry to hear that. But I'm happy that I can help inspire you. To get my style, you would have to go to a beauty supply store and get powder bleach and 40-volume developer; mix them up and apply! You'll be a blond Rosebud in no time! 







Above and page 40: Obesity and Speed top; Calvin Klein bra; American Apparel underwear; vintage belt; Circa Sixty Three earrings. Laruicci ring; LaCrasia glove; stylist's own hat and bracelet. Opposite: Tripp NYC body suit; Crux earrings. Page 42. Tripp NYC dress, LaCrasia glove, Amber's own earrings. Page 43: Tripp NYC body suit, Amber's own earrings.





**Stylist:** Rose Garcia  
**Location:** Fast Ash eyes



WHAT

WE

HAVE

Thirteen years of growth, hardship, and hard rock culminate in Thrice's new album, *Major/Minor*.

BY JONAH BAYER

BECOME





From left: Teppei Teranishi, Dustin Kensrue, Riley Breckenridge, and Eddie Breckenridge.





## “What’s happened to us really made us take a look at what’s major and what’s minor in life.” —*Teppei Teranishi*

Thrice isn’t the type of band that cultivates drama. Since forming in southern California in 1998, they haven’t had any member changes, nor have they been spotted on TMZ sucking face with internet celebrities or abusing hotel rooms (unless you count hogging Wi-Fi bandwidth to play *World of Warcraft*). The focus of this largely insular four-piece has always been the music. But the band’s seventh album, *Major/Minor*, almost never came out due to personal tragedies the band endured during the writing process.

“I thought this record wouldn’t get finished at several points,” guitarist Teppei Teranishi admits from the Seattle area, where he recently relocated. “At multiple points during the writing of this record it was like, ‘Okay, maybe we need to take a few months off now’—it was pretty up and down like that.” Thrice were only a few months into the writing process when drummer Riley Breckenridge and his brother, bassist Eddie Breckenridge, found out that their father was diagnosed with stage IV cancer in his throat and tongue. Soon after, Teranishi’s mother was diagnosed with stage IV cancer as well. Then, last year, while the band was on tour with Manchester Orchestra, guitarist and vocalist Dustin Kensrue’s father was diagnosed with an aggressive brain tumor that forced the band to drop off the tour so he could fly home immediately.

“I’ll admit that it was really hard to focus during those initial sessions because I was terrified of my phone ringing and having my mom give me bad news,” Riley says. Earlier this year, both Teranishi’s mother and the Breckenridges’ father passed away, and after taking some time off to be with their families, Thrice reunited and finished the writing process for *Major/Minor* at their former studio located in Teranishi’s detached garage in Orange, CA. They then recorded it at Red Bull Studio in Santa Monica. The album’s title was initially based on the fact that the aggressive opener, “Yellow Belly,” shifts from major to minor keys, but Teranishi explains that the band’s own personal travails also inevitably tie into the title. “What’s happened to us really made us take a look at what’s major and what’s minor in life, in the

sense of what’s important and what really matters.”

If you’re not familiar with the band’s story up until now, you should know that Thrice started out as a melodic punk act and were swept up in the screamo explosion in the early part of the millennium alongside artists like Thursday and The Used. But in the decade that followed they forged their own path, both ideologically and musically. Instead of acting as a support act for larger artists, this self-sufficient unit prefers to take younger, up-and-coming bands (such as O’Brother and La Dispute, who are accompanying them on their current headlining tour). Musically, the group challenge the conventions of how we digest music via releases like their four-disc concept album, *The Alchemy Index*.

But the most noticeable sonic shift on *Major/Minor* is a newfound alternative influence that’s represented by grunge-inspired guitar riffs, driving drums, and Kensrue’s diaphragm-scrapping vocals. “I definitely see the ties to some ‘90s stuff, and that wasn’t initially a conscious thing. But I think as we started writing, certain songs started taking on those characteristics and we took inspiration from where things were heading naturally,” Riley explains. “It wasn’t like, ‘Hey, let’s make a record that sounds like ‘90s stuff,’ because honestly, I don’t think any of us listen to all that much of that type of music. It just snuck out subconsciously; Pearl Jam, Soundgarden, Nirvana, and all stuff we listened to in the ‘90s I guess came back.”

That’s not to say *Major/Minor* is an exercise in nostalgia. From the stratospheric chorus of “Promises” to the grimy groove of “Cataracts” and the Sunny Day Real Estate-inspired proto-emo vibe of “Call It in the Air,” the album serves as further evidence that Thrice continue to push their own boundaries in an increasingly formulaic musical landscape. “While we were writing the record I remember Riley and Ed saying, ‘Why does this seem kind of happy?’” Teranishi says when asked about his perception of the album. “To me, it doesn’t feel as brooding and dark as I think our stuff tends to be. There’s definitely some stuff like that on the record, but there are some songs on [*Major/Minor*] that are a little more feel-good in a sense, which is strange when you consider where all of us were coming from personally.”

Speaking of which, those personal experiences were all very different, considering the unique per-

sonalities of the band members. Teranishi—whose parents were both born in Japan—feels a deep connection to his family’s culture, which is represented in a full sleeve of traditional Japanese art done by Las Vegas-based tattoo artist Kent Keyey. “I grew up in a very Japanese house and went to Japanese school, so I feel like it’s a tribute to my heritage even though to Japanese people [tattoos mean] yakuza,” he says. So has the introspective guitarist ever been mistaken for a gang member? “No, I don’t think so,” he says. “I think they know it’s a pretty common thing in the Western world—and in the past few years tattoos have become more popular over there too.”

While it’s evident that a painstaking amount of thought and planning went into Teranishi’s elaborate sleeve—and every note of *Major/Minor*—the same could not be said of everyone else’s ink. At 19, Riley got his first tattoo of his then-girlfriend’s initials alongside his own, something he admits that he tried to “bail out of at the last minute” but ended up doing anyway. “Since then I’ve spent an ungodly amount of money and time and have probably unhealthy levels of ink just ground into my right shoulder to try to cover up a mistake that I made 17 years ago,” he says with a chuckle.

The band’s drummer also has two half sleeves (although he admittedly calls his right arm a “disaster”) as well as the Tibetan Sanskrit word for *hope* on his left forearm and a painting called “Clouds” on his right wrist, both of which were done by British artist Tashi Manno. However, when Riley—who has tribute ink on his left arm for friends who passed away in a car accident when he was 19—was asked if he would ever get a memorial tattoo for his father, he takes pause. “I was actually just talking to Mom about that, but it seems weird because he absolutely hated them,” Riley says, adding that he kept his burgeoning ink collection a secret from his father until he was in his mid-20s by wearing lots of long-sleeved shirts during the summertime.

“When he first saw them he was pretty disappointed, but I think my dad kind of warmed to them as long as he knew they meant something to me,” Riley explains. “He would always joke, ‘I wish you guys would have invested in tattoo removal companies because there are going to be so many people who want their tattoos removed,’” he says with a laugh. ■







## FIELD AND STREET

Deck out your fall look with leather boots and killer camo.

PHOTOS BY TOM MEDVEDICH

### PREMIUM BLENDS

Clockwise from top left: Nike Sportswear rugby shirt, [nike.com](http://nike.com); Vans classic patch trucker, [karmaloco.com](http://karmaloco.com); DC Glacier jacket, [dcshoes.com](http://dcshoes.com); Incase for Andy Warhol iPhone case, [goincase.com](http://goincase.com); Diesel Cassio boot, [store.diesel.com](http://store.diesel.com); Stussy US/CN Triangle backpack, [stussy.com](http://stussy.com); 7 for All Mankind Standard Cargo pants, [7forallmankind.com](http://7forallmankind.com).



#### BOOT CAMP

Clockwise from top left: Tretorn Highlander Boot Vinter, [tretorn.com](http://www.tretorn.com); Danner Douglas boot, [dannerfootwear.com](http://www.dannerfootwear.com); Danner 3043TX Mountain Light II boot, [danner.com](http://www.danner.com); Timberland Heritage Dardin Hiker, [timberland.com](http://timberland.com); AllSaints leather boot, [allsaints.com](http://allsaints.com); M. G. Aleister mid-top, [www.wesco.com](http://www.wesco.com)





**INKED GIRL**  
**ALYSHA NETT**

**PHOTOS BY DUSTIN COHEN**





Blush; mbe;  
FYI underwear;  
Giuseppe  
Zanotti shoes;  
Top Shop ring.





Blush bra; FYI  
panties; Alexis  
Bittar earrings;  
Stephen Dweck  
ring; Giuseppe  
Zanotti shoes.





On the first episode of *NY Ink* Tim Hendricks noted that not many fashion models find themselves under the gun as often as Alysha Nett. Being cast as a model for a campaign is tough enough (Do you have the right body shape? Is your hair the right length?) but being able to make a living as a heavily tattooed model is even tougher—and Alysha is doing it. She's not just another bony brunette or buxom blonde playing a breathing mannequin for a fashion company. When you hire Alysha, you get Alysha—high cheekbones, personality, and tattoos included.

"Most of the things I have tattooed on me are things that I think describe me as a person, like my half sleeve," she says, referring to a tattoo on her right arm that includes a My Little Pony character, an old-fashioned stereo, and a flower. "It's based around my childhood. I also tend to get tattooed during pivotal points in my life so they're sort of like

documentation of life moments."

Some of her other tattoos are less symbolic, but they hold just as much sentimental value. And many of them—such as Andy Warhol's Marilyn Monroe on her foot, the elaborate piece on her lower stomach, and the picture frame on her back—leave the viewer with only a guess as to whether they belong to the "meaningful" or "decorative" category. "I love my back piece because it's feminine and enhances the curves of my body," she says. "It doesn't mean anything, but it's beautiful. As far as my personality goes, my [childhood] arm piece probably speaks the most to that: fun, silly, bright!"

On *NY Ink* she got a bare-limbed tree with leaves scattered at its roots on her thigh. Alysha explained that it symbolized her lack of home (she spends most of her time traveling). One day, when she finds a place to call her own, she says she'll add a leaf to

one of the branches.

To pay homage to her first home, where she got her first tattoo, she inked the state of Kansas on her left forearm. "I got my first tattoo when I was 17. I had been begging my dad to let me get one and one day he called me out of the blue while he himself was getting tattooed and said, 'If you want one, get up here. It's now or never.'" The result? Her high school nickname, "Lysha," which has since been covered up on her lower back. Shortly after, at only 18, she moved out and began her modeling career.

Alysha now lives in Philadelphia and flaunts her ink for a variety of modeling gigs. But she doesn't plan on stopping her travels with the States. As of this month, she's extending her career to the United Kingdom. The Brits best take heed, though; like the fashion icons Marilyn Monroe and Andy Warhol, Alysha is an American original. —Cristina Guarino





Bush bra and  
panties, Stephen  
Dweck earrings.

**Stylist:** Matthew Smonel |  
**Hair:** Sara Hashant  
**Makeup:** Pepper Pastor using  
Valentine Beauty





Blush  
panties; Top  
Shop ring;  
Ben-Amun  
earrings.

11.9.2011 11:11 AM

With a wink and an emerald gimlet, Chris Santos' fucked his gilded, Prohibition-style joint behind the front of a working-class pawn shop. Past the hooked guitars and heirlooms is the opulence of Beauty & Essex, shimmering in golds, reds, and chandeliers. The atmosphere is as incredible as B&E's grilled cheese and tomato soup dumplings, and the woman's water closet features a bartender pouring slippers of champagne. Cheers!





# PIERRE-LUC GAGNON AND ELLIOT SLOAN

The Dew Tour duo say that skaters gonna skate.

BY ROCKY RAKOVIC PHOTOS BY CHRISTOPHER BEYER

Big air is getting big ratings, and the Dew Tour is doing gangbusters on the road. But that wasn't always the case: Since there are more players on one NFL team than there are elite skateboarders—and the best typically roll around California—for a while, if you didn't live on the West Coast, you were out of luck. But demand and dollars have created a league of barnstorming boarders who enlisted in the Dew Tour. A big coup for the Tour, which visits four cities and is televised on NBC Sports, is the fact that it features Pierre-Luc Gagnon, who fights annually against Shaun White for the X Games Vert crown (Gagnon has taken it three out of the last four years), and also showcases big air madman Elliot Sloan. Like a tour of any kind, the Dew spectacle is a culmination of relentless practice, bruises, and magic. We caught up with two of the Tour's best showmen during their quest for the championship.

#### **INKED: How's the Dew Tour?**

**PIERRE-LUC GAGNON:** It feels good. The X Games is one contest, one weekend. But the Dew Tour is like a season, so you don't play the exact same way, you think about the overall result more than just one stop. It's like with NASCAR scoring, you're always trying to win the event but also make sure you don't blow the Tour with a big mistake.

**ELLIOT SLOAN:** I always am trying to best my own performance. Of course we all feed off the energy of people we're skating with—but in my mind, I am always trying to do the best I know I can do and am not worrying about other people.

**Gagnon:** Last year I had a really good lead right off the bat and I tried hard to play the lead the rest of the time by maintaining the lead for overall ranking and playing it safe and taking second place sometimes.

#### **Any second-place ink on the Tour?**

**Sloan:** I think the worst one I've seen would have to be Josh Stafford's calf tat. It was his first. He grew up skating the Claremont skate park in San Diego, so he decided to get "CLMT" on the back of his leg. None of us understand why he got that instead of "C-Mont" or something else. ... Sorry, Josh.

#### **When you first started pushing a board around did you fathom that it would get this big?**

**Gagnon:** I never would have thought we'd be on NBC. There wasn't high-paid pro in the late '80s. And then in the '90s, skateboarding went through a downfall. I never thought it could get to this level. What shocks me is that every music video has some skating in it, or some rapper like Lil Wayne trying to skate. It still has a lot of room to grow.

#### **How so?**

**Gagnon:** They could have a whole summer tour. Right now there's one X Games a year, four Dew Tour stops, and not many televised events. There could be events every weekend on TV with a different vert ramp and format. The street league does a different course every weekend. We could have more cities and more frequency and pay around with how the contest is happening. Right now there's no jam sessions during contests, there's just a couple runs. Pro golf plays skins games, and that's what we need to do.

#### **Other than changing the competition format, do you see other changes? Will tricks morph more, or do you think we are close to the ceiling of human-on-board ability?**

**Sloan:** The tricks being done nowadays are pretty insane ... it's only natural that it will keep progressing, especially with all these new young up-and-comers. I can't wait to see what people are doing at contests five years from now.

**Gagnon:** There's so many different styles of tricks or variations, it's endless. When you get to a certain point that it's not progressing, you can always tweak the ramp design to take it a level further.

**Sloan:** Technology has changed the way we skate, the ramps we skate on, and the way we are judged in contests. The ramps that are at contests now are pretty perfect. The million-dollar ramp Tony Hawk has was designed by an engineer, and it is perfect.





From left:  
Elliot Sloan,  
Pierre-Luc  
Gagnon







in every spot. Also, the skateboard truck companies have been making titanium trucks lately, which make your board way lighter and easier to flip. Thunder Trucks make the best

**Do you guys prefer to skate with friends or solo?**

**Gagnon:** Skate with friends. It's hard to skate alone because you get less motivated. That's why I moved here from Canada, where there weren't many guys skating

**Sloan:** I definitely like skating with friends. Skating by yourself can be kind of unmotivating. I usually only skate alone if I'm trying to film a trick and I've been skating for hours and everyone has left already.

**Can you guys tip your hands on new tricks?**

**Gagnon:** I'm always trying to learn new stuff, but big. Yesterday I learned something new but sometimes it can be something pretty small, like a different variation. A lot of the time it happens naturally. You're skating and it just happens—it's not always planned. You don't always show up at the ramp and think, I'm going to learn something new today. Right now, it's contest season so it's hard to learn too many new tricks. When I'm

**What would you be doing if there weren't NBC, ESPN, and sponsors?**

**Sloan:** If I wasn't skating I would definitely be doing something with music. I play guitar in a band called The Stranded. We've been working on an EP for a while that's almost done

**Gagnon:** When I'm not skating I'm boxing

**You've brought up golfing, NASCAR, and boxing—do you think skaters are drawn to solo sports?**

**Gagnon:** I never wait for other people or rely on others to do what I want to do. That's why I've always been interested in skating, a solo ... I've never been interested in team sports other than watching the Chargers. The punter is a friend of mine.

**And you could argue that punters are solo artists in the game of football. You called football a team sport and almost referred to skating as a solo sport, but you paused after solo. Why? Don't you consider skating a sport?**

**Gagnon:** Skateboarding is not really a sport; it's a way of life. It's more than something you do; it's the way you live, think, and talk. It's definitely something physical. There's a lot of debates on whether

is pretty much my life: It's a skull and crossbones with a guitar and a skateboard. I wanted to do it in a Pushead kind of style. I love all of his work. Ben Grilo did my tattoos and is probably the best tattoo artist I've ever seen. His work is unbelievably detailed. He did a lot of Pierre's tats too

**What's on your forearm, Pierre?**

**Gagnon:** It's my friend Lizard King's board graphic. One day I took him up a new ramp—there haven't been too many street skaters who've done the mega ramp, 50-foot gap—and he enjoyed it so much he was like, "I'm getting a PLG [Pierre's initials] tattoo." Four days later he sends me a text at 4 a.m. with the PLG tattoo that looked like he did it himself. Then he told *Thrasher* magazine's inked section about why he's got my name tattooed on his wrist and he said he loved me for taking him to the mega ramp. So then I got his board graphic tattooed on my arm.

**Is there a place a skater doesn't want to get tattooed for fear of it getting skinned?**

**Gagnon:** I don't think I would ever want to get any leg or calf tats. I know Jason Ellis burned a bit of his tattoo off on his leg skating the mega ramp. That would suck.

“What shocks me is that every music video has some skating in it, or some rapper like Lil Wayne trying to skate.” —*Pierre-Luc Gagnon*

done with contests, I focus on filming. There's no point in filming tricks you've done a lot before that people have seen, so you try new things to show people. Skateboarding is an art form that asks you to be original and creative, the videos are where you get to push that aspect. You don't have to worry about time limits, and you really focus on the aspect of being original and creative. You can spend the entire day on one trick, so it's when you really get the chance to push your limits and your skills. For contests you have to be very consistent, but if you're working with a camera it doesn't matter if you take an hour to do a move or how many times you fuck up.

**What's more important: winning a competition or putting out a killer skate video?**

**Gagnon:** Skateboard cred consists of both film and contests. Videos will give you street cred, but what pays the bills is the skating contests and sponsors. Sponsors want more prime time air on ESPN and NBC. If you want to be a complete skater you have to do both videos and contests, and balance it out properly by showing in contests and then bringing something new to the table when you film tricks

it's a sport or not. It's more organized now. Before, competition didn't matter. It was just about skating, friends, photos, tricks. Contests are becoming more important and more focused on winning. Keeping score kind of makes it a sport. There are a lot of different opinions. I don't really care—I just love skateboarding, that's all

**Fair enough. Tattoos are a way of life too. Let's talk about yours.**

**Gagnon:** My first tattoo was the Saint Christopher on the inside of my right arm. My grandma gave me a Saint Christopher pendant when I started traveling to keep me safe. I knew I would lose the pendant, so I left it at home and got a tattoo of it instead

**What did she think of the gesture?**

**Gagnon:** I think she was happy to see it. But she's 92, she's happy just to see me—she doesn't care what's on my arm.

**Elliot, do you have any familial tattoos?**

**Sloan:** My left arm tat is for my dad, who passed away when I was 16. I got the tat as soon as I turned 18 and I recently got it touched up and added some more clouds and stuff around it. My right forearm tat

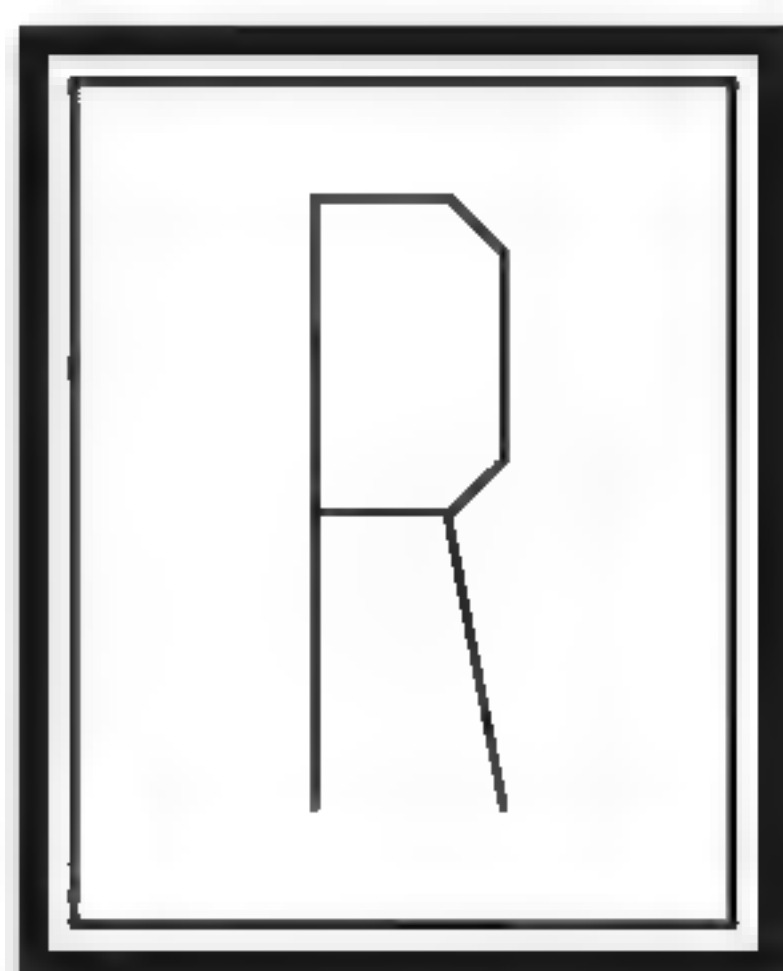
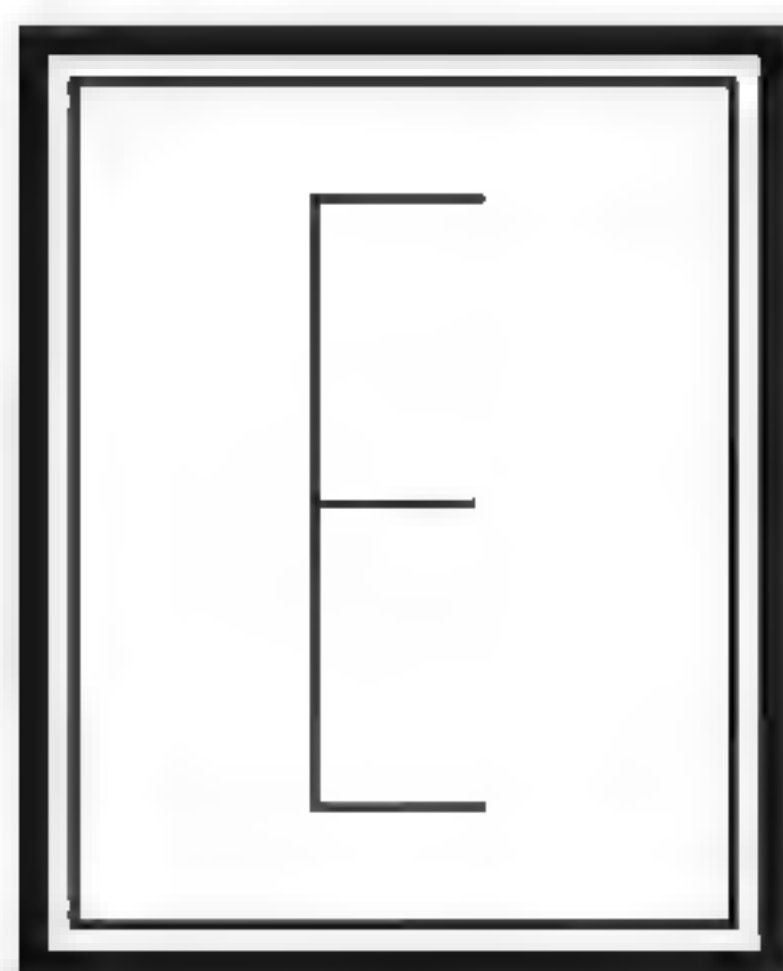
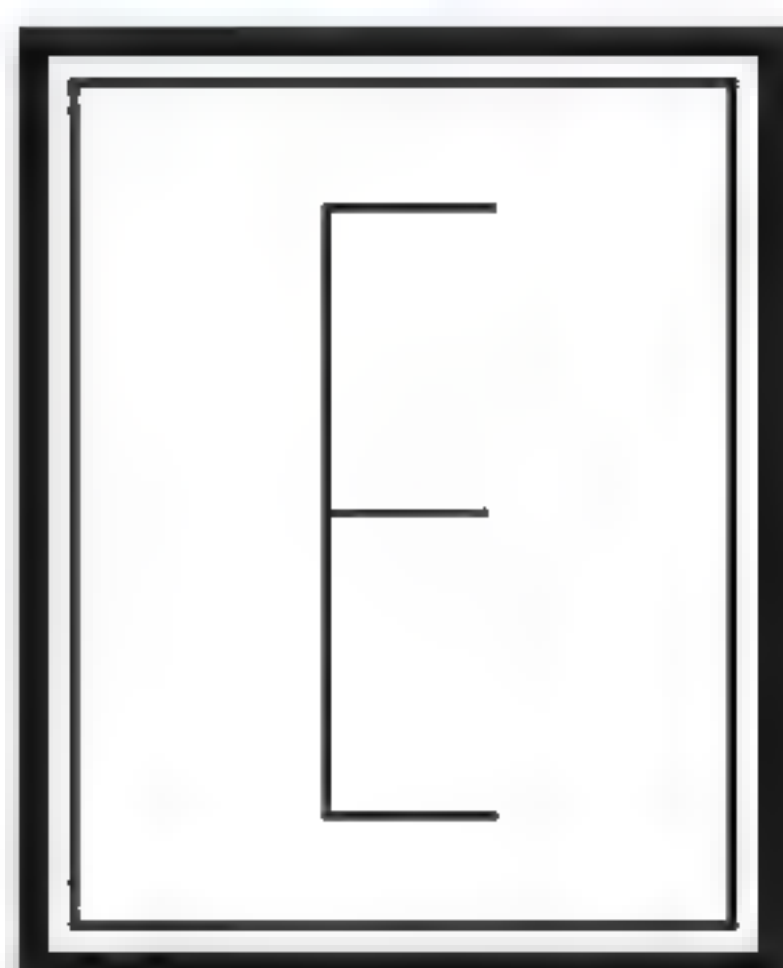
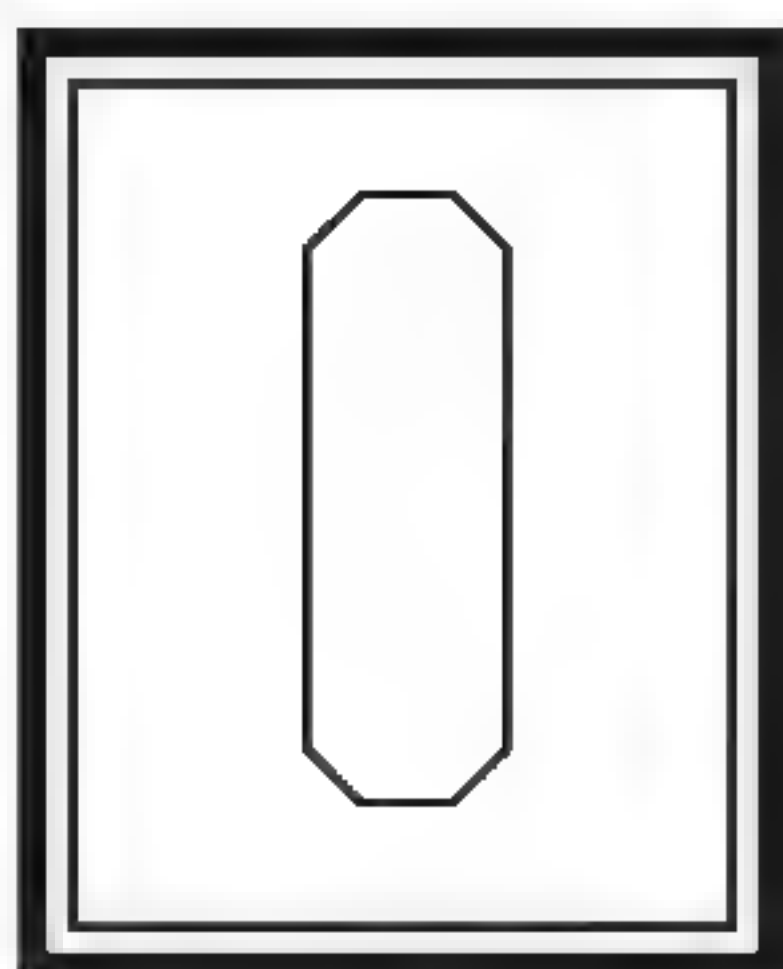
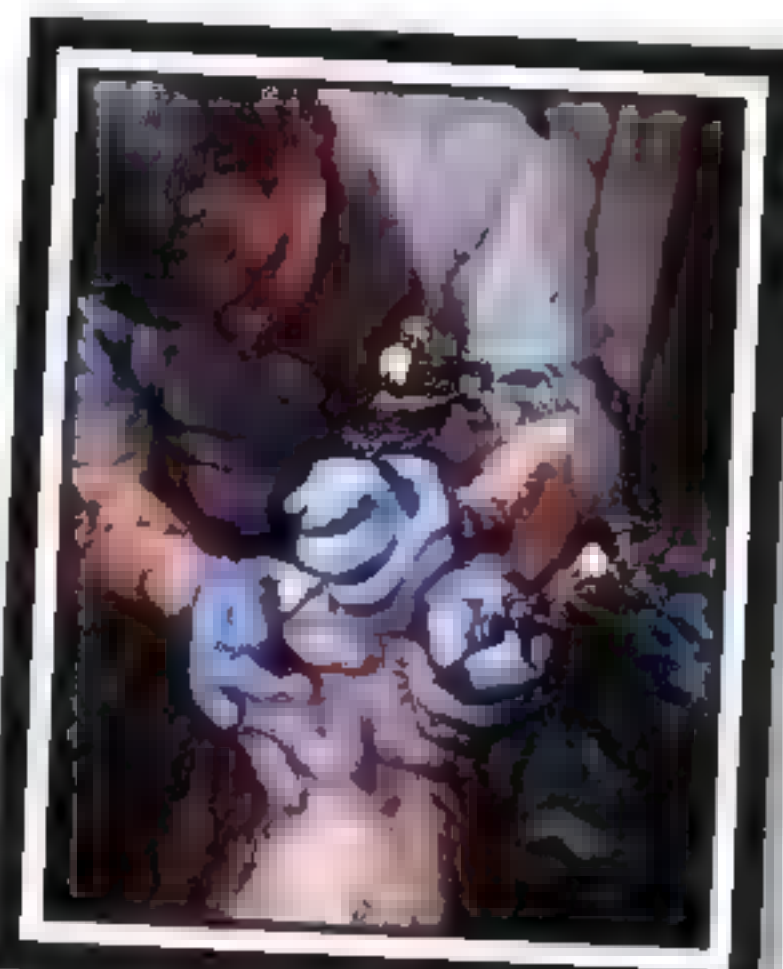
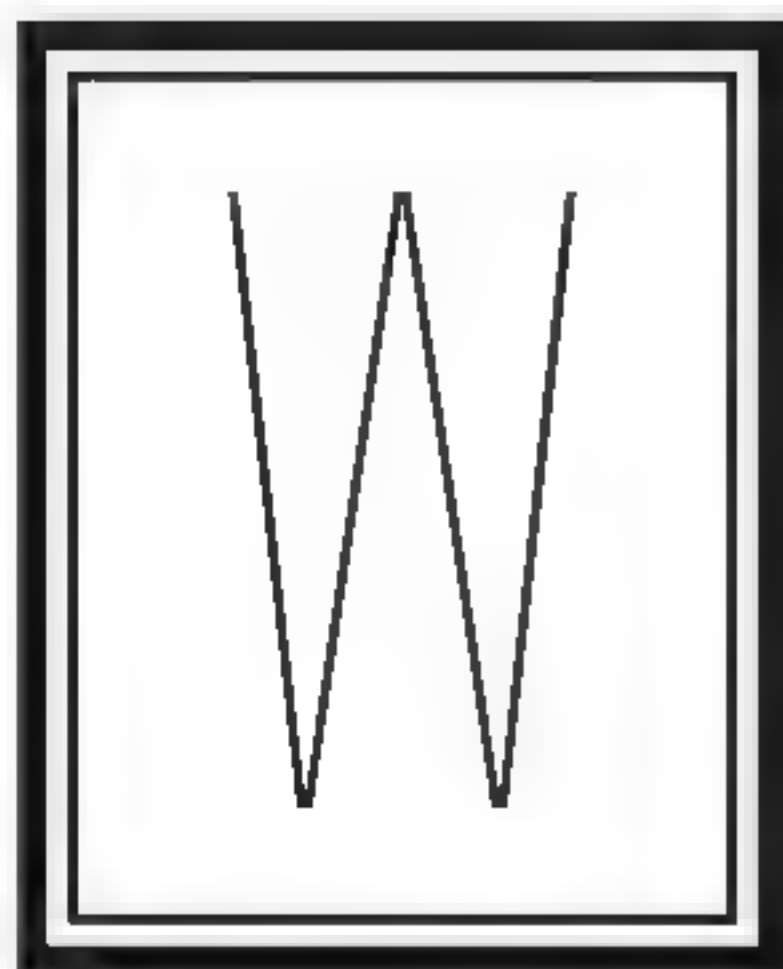
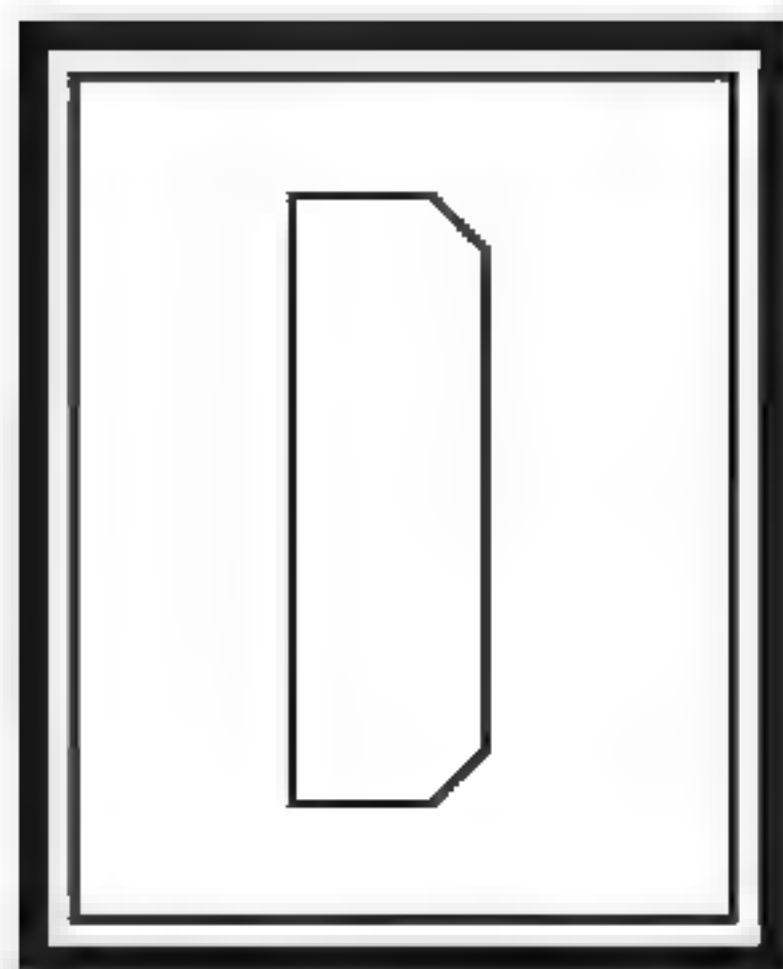
**What is your normal process for getting a tattoo?**

**Gagnon:** When I get a tattoo it's because I have an idea, and I just go to either Roy Leyva or Grilo. He tattooed me last night. I went to him for a traditional-looking French portrait of my French bulldog. Last year, every contest I would take my dog to—his name is Zissou, like Steve Zissou from *Life Aquatic*—I'd win. So I thought, That's a good dog and my lucky dog. Most of my tattoos are black-and-gray. I got two or more traditional-style, but mostly black-and-gray. I have an anchor on the back of my arm and the portrait of Biggie Smalls on my other arm. And one of my favorites is the Sacred Heart inside of my left arm.

**You already had the Saint Christopher and then you got the Sacred Heart. Are you displaying your religion?**

**Gagnon:** I'm not really religious, I just got the Sacred Heart tattoo because I liked the design and my dad almost died last year from heart problems. He was a physical teacher who was in good physical form but ended up having a little heart attack. Heart problems are in my family, so I thought, I need a heart tattoo now. ■





Our favorite fine artists have something very important in common: ink. Here, they display their studies of the tattooed and take artistic license with the INKED logo.

**BY KARA POUND**





Caia Koopman's cast of sexy tattooed lowbrow characters pose among recurring icons like painted skulls, multi-colored roses, peacock feathers, lovebirds, and heart lockets. A California native with a BFA from UC Santa Cruz, Koopman's pop surrealist paintings have been shown from Cuver City, CA, to Bayonne, France.

Koopman grew up skateboarding, snowboarding, and skiing the hills of southern California—an influence that would ultimately lead to gigs designing sunglasses and goggles for Oakley as well as board graphics for K2, Morrow, and Hyperlite. Koopman also hawks accessible goods like business card cases, pendants, pillboxes, and lockets through Classic Hardware. "The commercial aspect of my art is really fun," she says. "I love being able to offer my art to everyone—not just people who can afford the originals."

*Lost Souls*, *Lift My Spirit*, *Road Side Angel*, and *Bunny Dream* are titles of some of Koopman's

most recent works that feature pixie-like characters of her own imagination. "All of my subjects are [depictions] of what I see in all women," she says. "I try and make my female subjects kind of iconic, so that most women can relate to one or more of the characters."

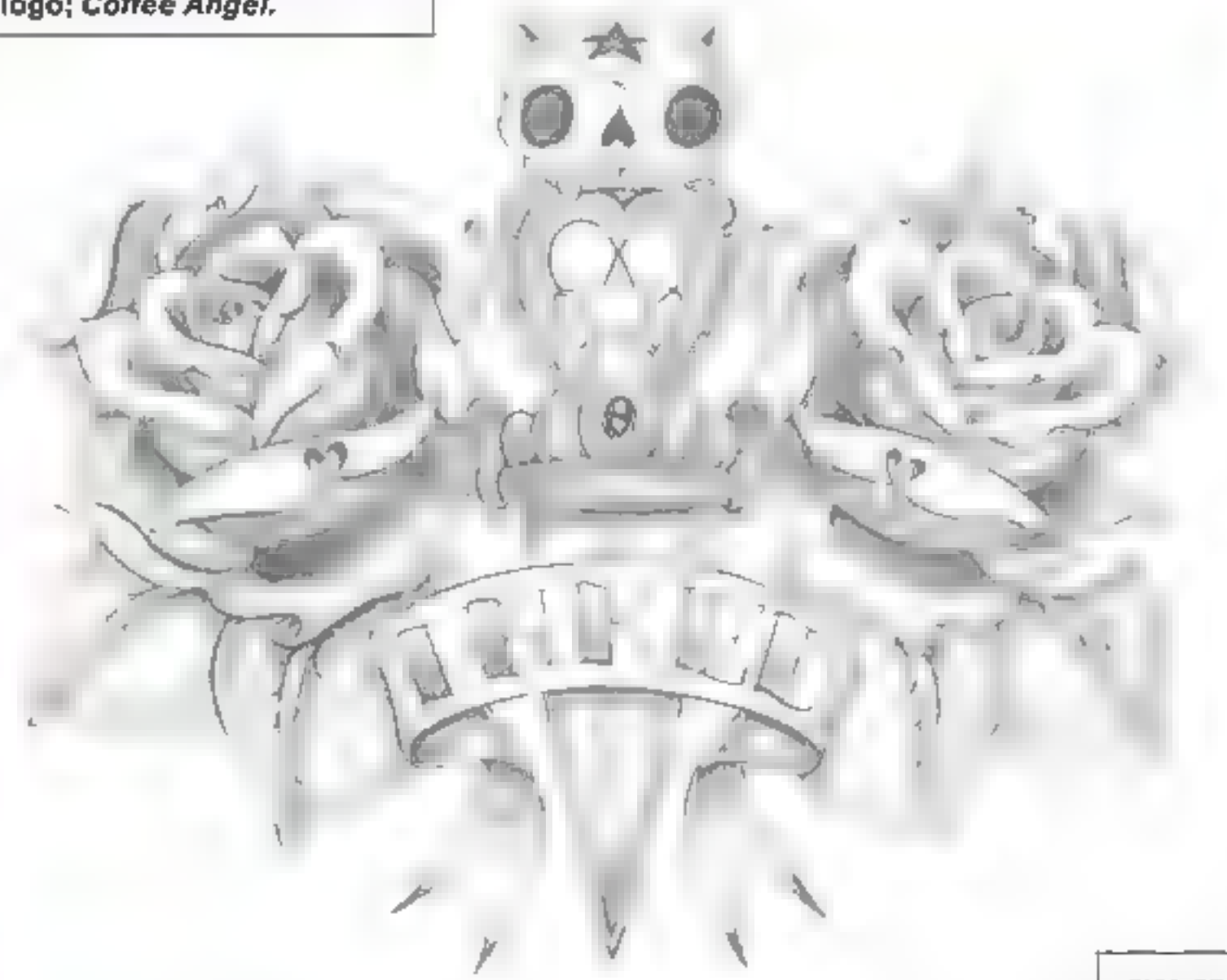
Koopman also includes elements of body art, with iconic symbols like hearts and skulls as well as flora and fauna, and is herself heavily inked on her upper arms. "I love tattoos," she says. "My subjects' tattoos are about the connection between humans and the nature around us."



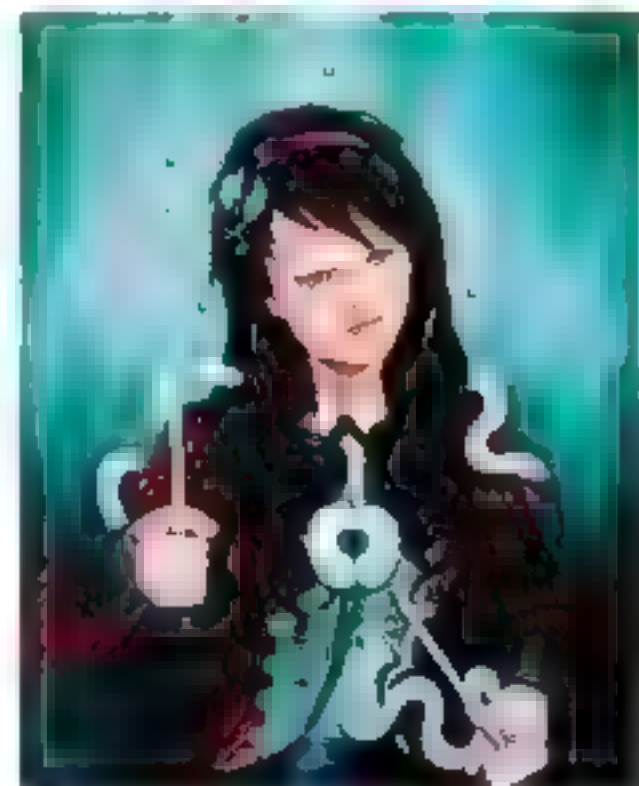
# CAIA KOOPMAN



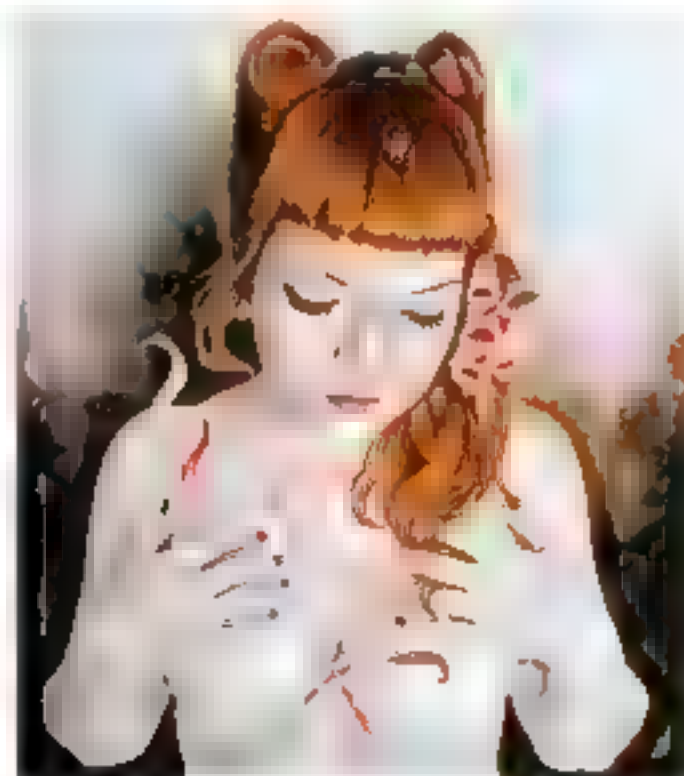
Clockwise from top left: *Lost Souls*; *Bunny Dream*; *INKED* logo; *Coffee Angel*.







Clockwise from top left: *The Knife Thrower Assistant*; INKED logo; *Blue Orchid*; *The Twins*; *The Ocean*; Self Portrait.



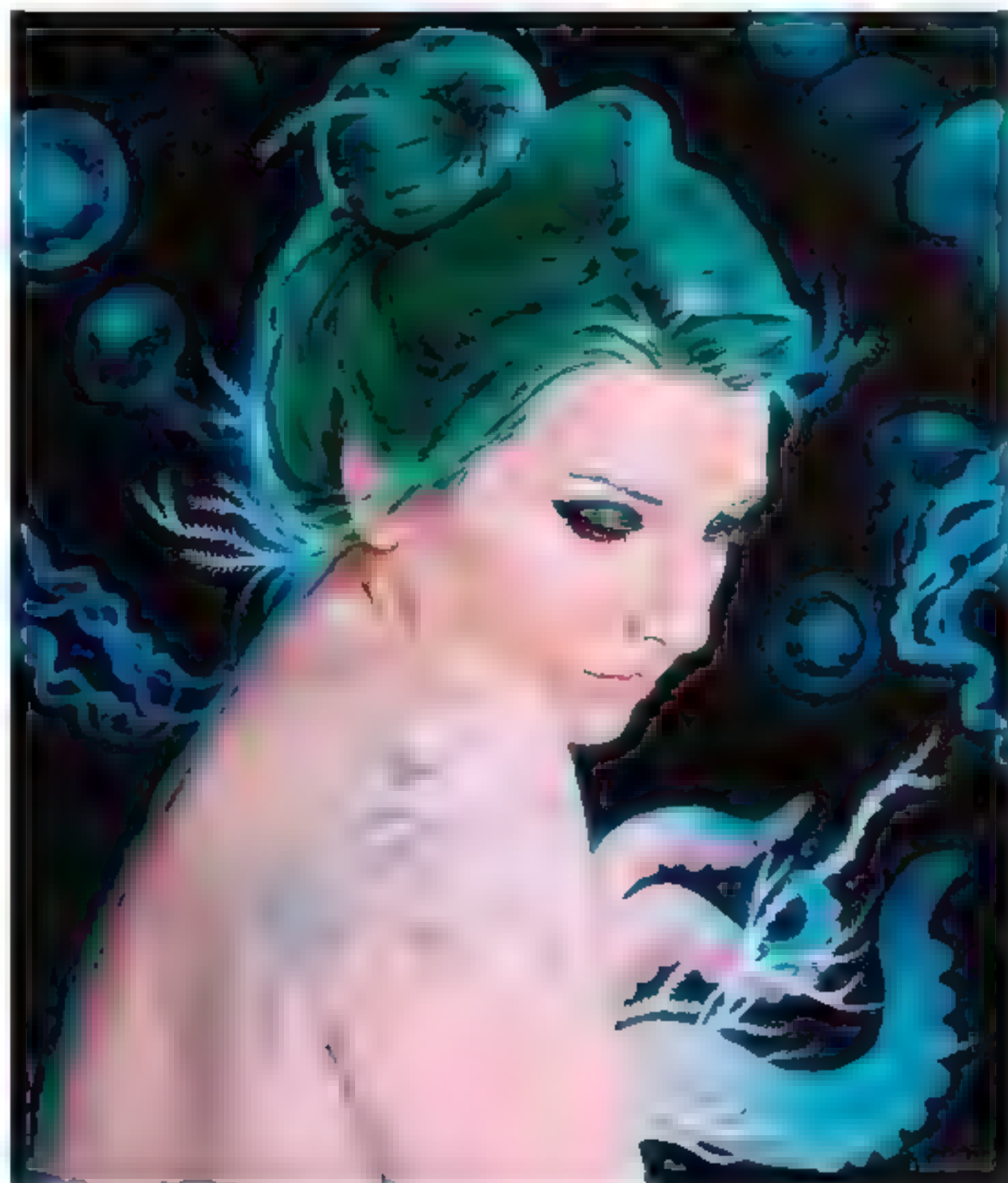
In *The Protector*, a small, tan Chihuahua peers out of a nest of scarlet ringlets and pink magnolia flowers. In *The Ocean*, a woman with teal hair and a large octopus tattoo seems at ease among a sea of jellyfish. In *The Knife Thrower Assistant*, a fiery red-head smirks as white stars and red clouds billow around her. Two knives protrude from her corset, and a tattoo of a red heart surrounded by daggers prominently rests on her sternum. These are just a few of the images swirling around in Edith Lebeau's head.

A 29-year-old Quebec native, Lebeau graduated from l'Université du Québec à Montréal with a BFA and has shown her work around the world, from San Francisco to Rome

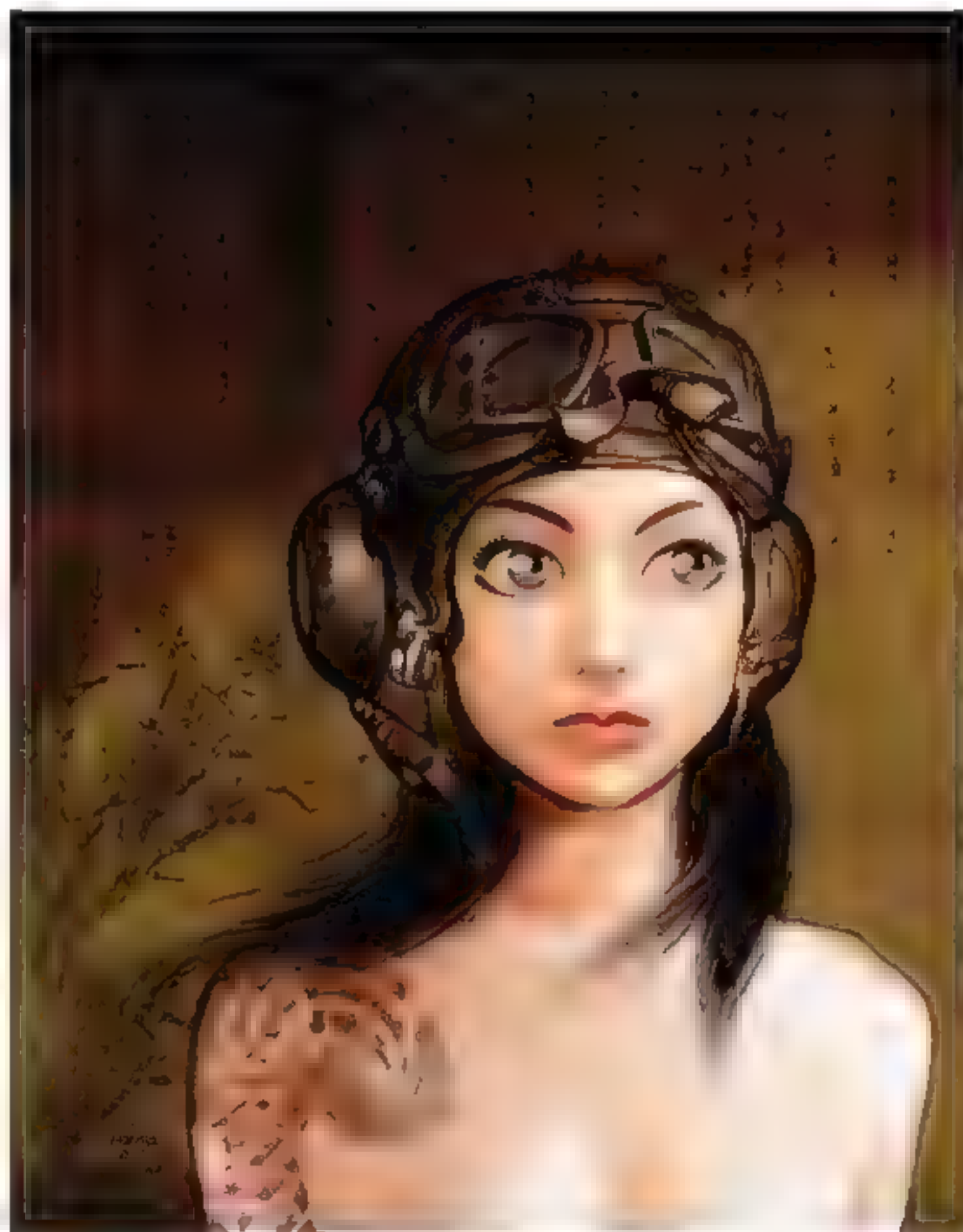
to Berlin. "I'm attracted to taking something that is already an art form and making my own version of it," she says, adding that she's inspired by the work of film directors Tim Burton and Wes Anderson, American painter Andrew Wyeth, and music video director Floria Sigismondi.

Lebeau's paintings are so influenced by the relationships between superheroes and villains; Greek, Roman, and Celtic mythologies, and ink art. A large number of the models she paints are tattooed—and for those who aren't, many times she will add one or two pieces to their skin, if only for the painting. "I really like the idea that an art piece can be put on your body and it becomes a part of yourself," Lebeau says.

EDITH LEBEAU







Born in Vietnam in the mid-'60s, artist Hoang Nguyen grew up surrounded by tanks, military Jeeps, and nighttime bomb raids. What seemed to him like a normal childhood in the midst of the Vietnam War would later have a large influence on his artwork, which is a mix of Asian culture, steampunk, and tantalizing tattooed chicks.

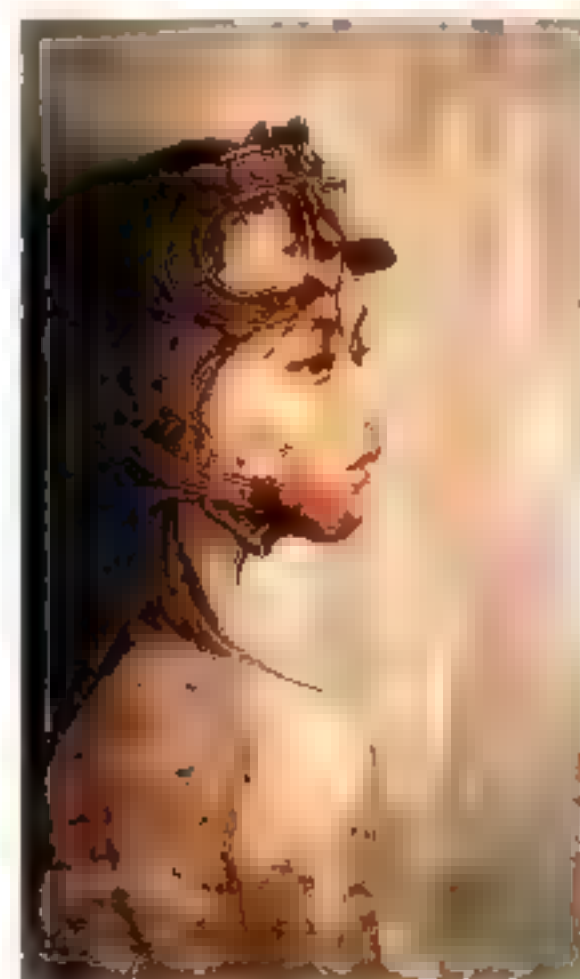
Nguyen and his family immigrated to the United States when he was 9. He studied illustration at a community college in Virginia and eventually landed work as a comic book artist for Dark Horse Comics, DC, Manga, and Marvel, and served as a character modeler at EA Games. But Nguyen always felt like something was missing; he wanted to pursue

his own artwork.

"I draw from my head and the people around me," Nguyen explains of his paintings, which are inspired by anime and Japanese artist-printmaker Katsushika Hokusai. "I like to capture that fleeting moment in time when nobody's looking and all of the nuances that go along with it."

Now a studio art director for the Bay Area location of Namco Bandai Games, a video game developer and publisher based in Japan, Nguyen is only able to work on his own projects—primarily a comic book titled *Carbon Grey*—part-time. "This project is consuming me," he says. "I dream of having my own little studio where I can just draw and paint every day."

## HOANG NGUYEN



Clockwise from top left: *Flight*; *Memories Lost*; *Mina*; INKED logo; *Blond Gaijin*.





# JANICE URNSTEIN WEISSMAN

You would never guess that Janice Urnstein Weissman spends her days painting heavily inked nude models. Now in her mid-60s, the classically trained artist with an MFA from the University of Cincinnati lives and works at her home in Rancho Palos Verdes, an affluent suburb of Los Angeles. Each of Weissman's works are nothing short of a masterpiece. She spends up to six months on the large-scale paintings and, like most classical artists, places high value on skill and beauty. "I am definitely detail-oriented," she admits. "I'm a colorist—color is very important to me, as is pattern."

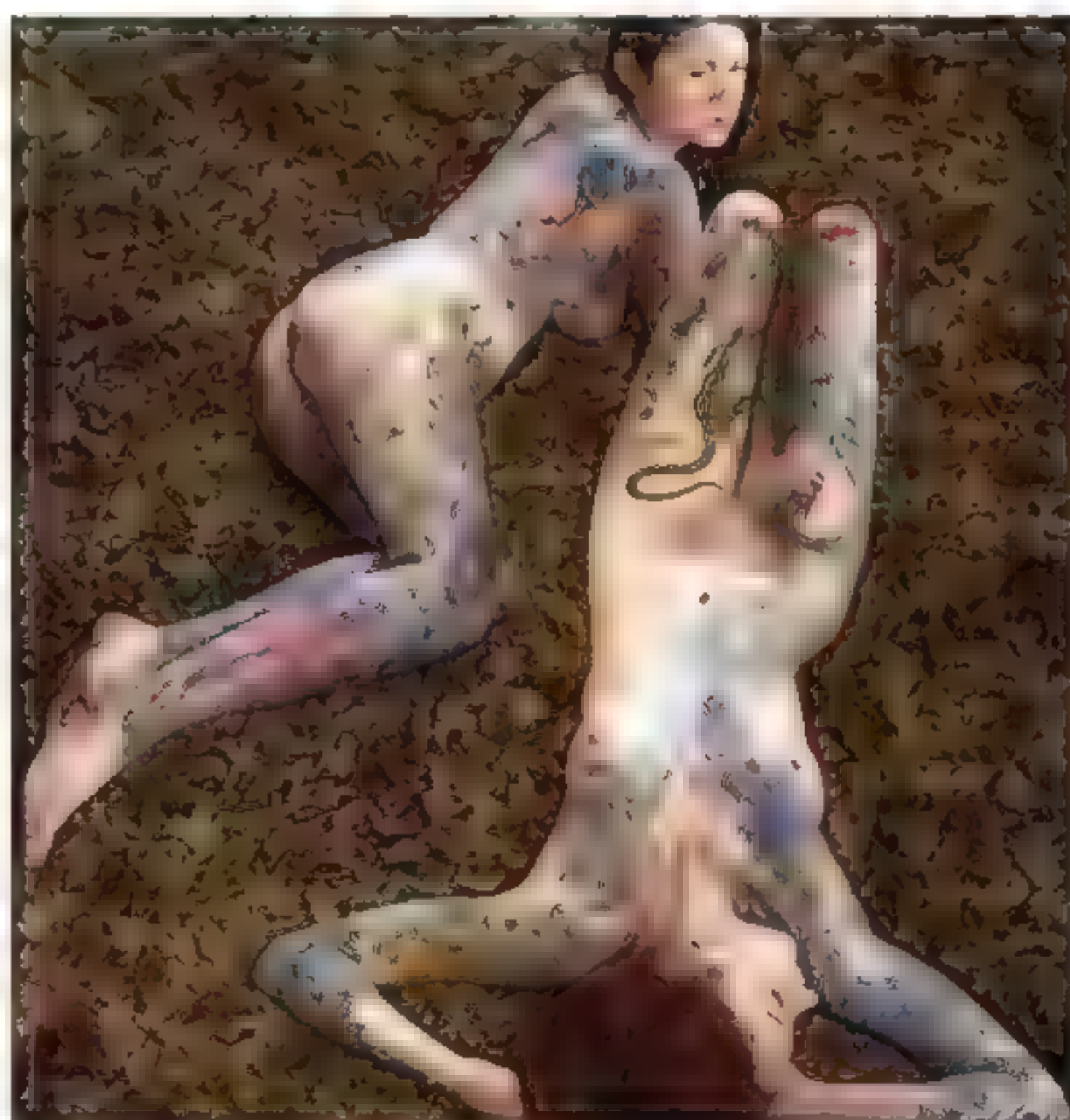
For more than 16 years, Weissman has explored tattoo culture through her art. She finds most of her models—predominantly female—by exploring southern

California tattoo shops and conventions. "I love Japanese-style ink and tribal work—traditional tattoos with strong design and lots of color," Weissman explains of what she looks for in a subject. This is how it works: She finds one or more ink-saturated models and poses them draped in kimonos or other props for prominent commercial photographer Jack Andersen. She then projects the developed photograph onto a screen in her dark studio and works on one small section of the image per day.

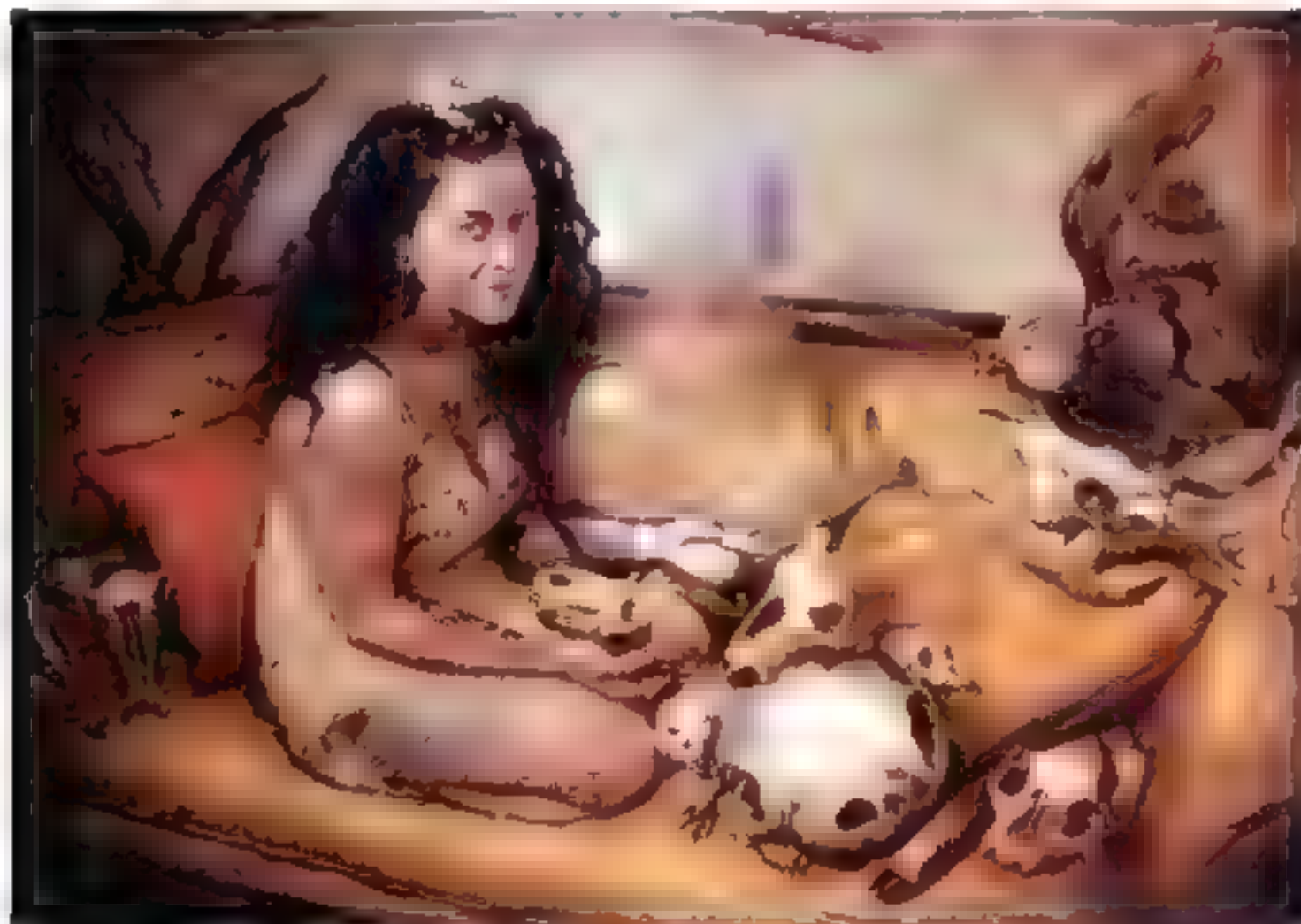
It's a labor of love. That's why Weissman's tattooed pieces sell for around \$35,000 each and take up to six months to create. As for her own skin, the sexagenarian remains a blank canvas, saying, "I'm more of a voyeur looking into their culture."



Clockwise from top: Sarah; INKED logo; Autumn Nymphs; Tattoo VIII







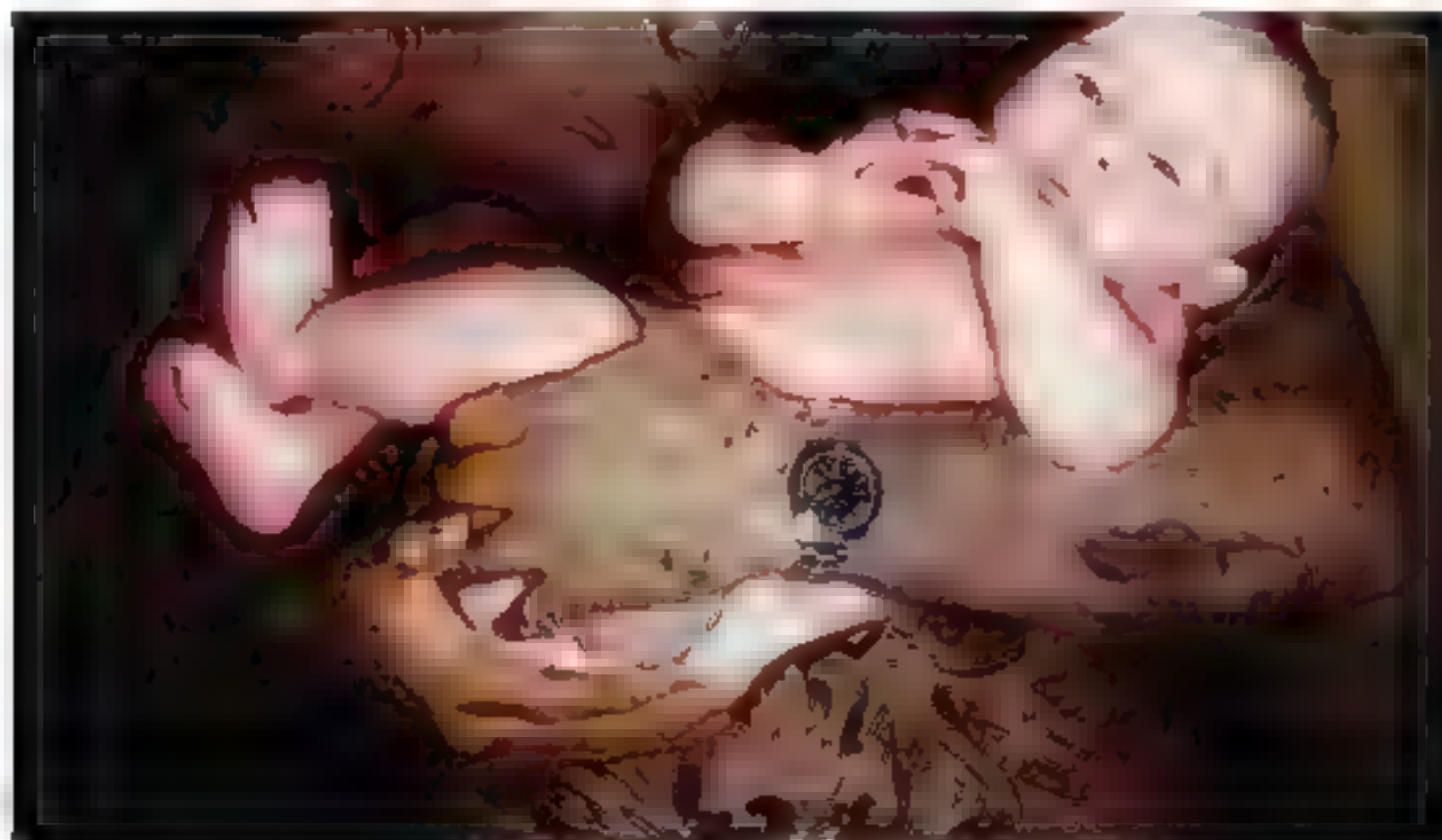
Los Angeles-based painter and tattooist Shawn Barber has painted dozens of industry icons such as Stan Moskowitz, Aaron Cain, C.W. "Chuck" Eldridge, Philadelphia Eddie, Paul Booth, and Kar Barba. "Tattooed Portraits," Barber's series of figurative portraits using oils and acrylics, got its start in 2005. "I'm a tattooed person and I began to draw my own arms and my friends' tattooed arms," he says. "I started learning about the craft and the history of tattoo, and it just kind of elevated from there."

Barber also decided to add "tattoo artist" to his résumé and began an apprenticeship with Mike Davis at Everlasting Tattoo in San Francisco. "It was a difficult

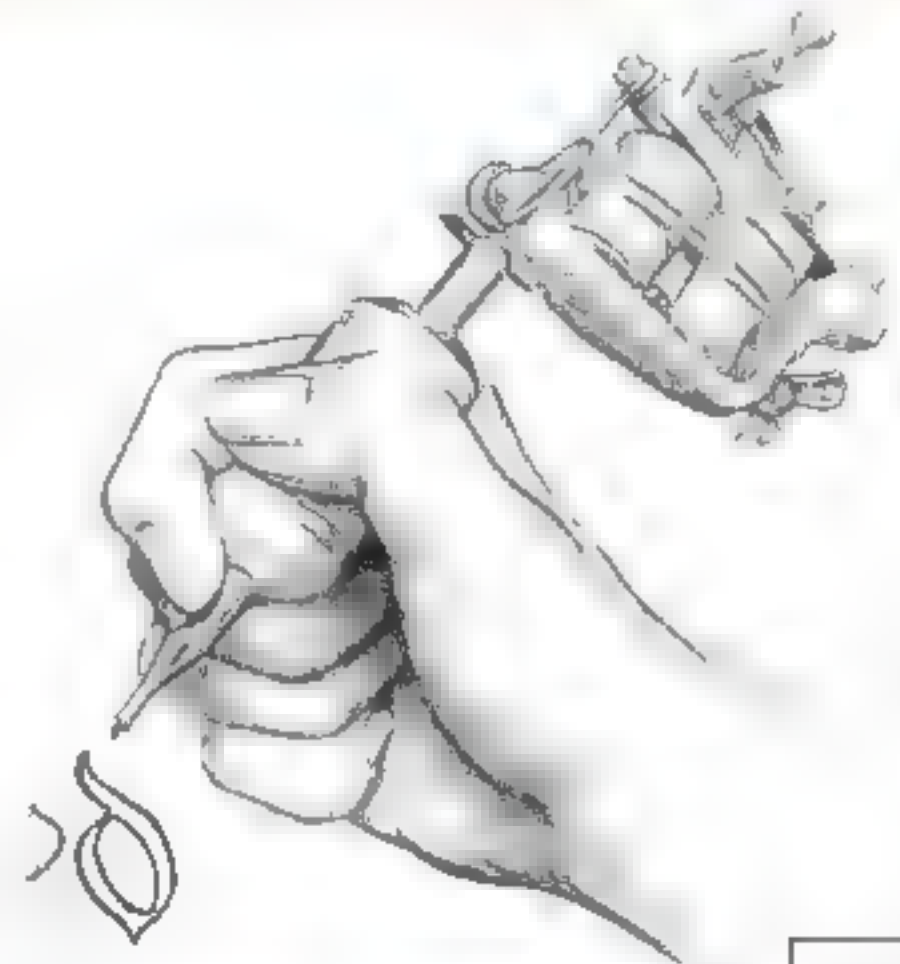
transition," Barber says of trading a paintbrush for a tattoo machine. "The first few hundred tattoos I did were very stressful, but everyone has to start somewhere."

Today, Barber splits his time between traveling the globe for fine art shows (London, Montreal, Brooklyn, etc.) and running a shop, as co-owner (with LA Ink alumna Kim Saigh) of Memoir Tattoo in Los Angeles. Barber's body is a masterpiece in its own right, featuring work by industry favorites Bryan Bancroft, Seth Wood, Jason Kundel, and Henry Lewis. "The new stuff a ways kind of becomes my favorite," Barber explains of his ink. "But really, none of it ever gets old. I still love all of it."

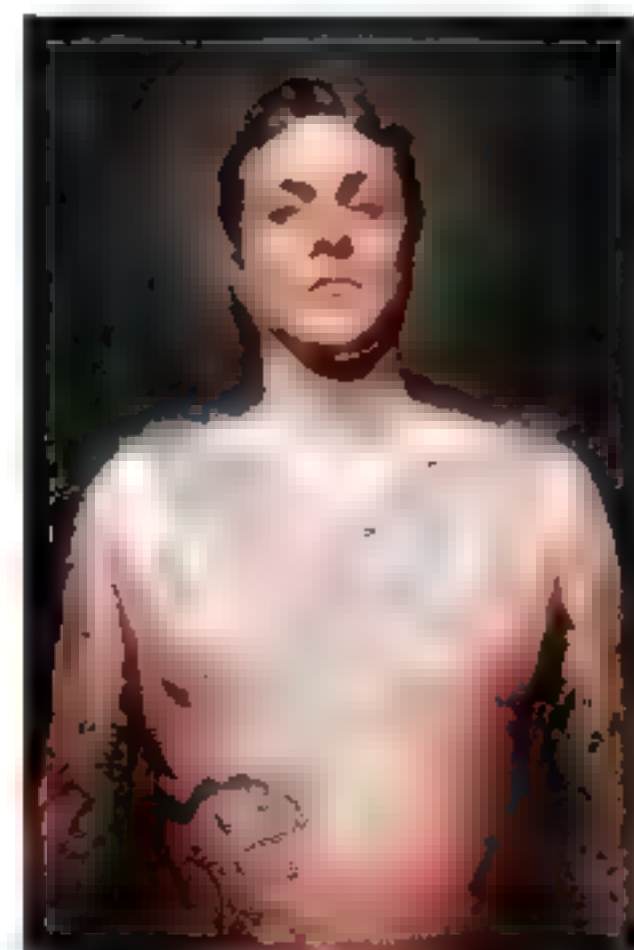
# SHAWN BARBER



Clockwise from top left: *Portrait of the Artist, Chantal Menard*; *Portrait of the Artist, Jo Harrison*; *INKED logo*; *Last Gasp, Self Portrait*; *Tattooed Self Portrait at 39*; *Snippet of Portrait of the Artist, Juan and Otto Geronimo Puente*.



PAGE 67





# DAY OF THE DEAD

ZOMBIE BOY, MUSE TO THIERRY MUGLER AND LADY GAGA, MARRIES EXTREME INK AND HIGH FASHION.  
PHOTOGRAPHY BY MICHAEL DWORNIK | STYLED BY YOUNG-AH KIM







Wacko  
Maria jacket;  
Plectrum by  
Ben Sherman  
pants.



John Lawrence  
Sullivan jacket  
Hanes tank top



Tattooing oneself from head to toe to look like a rotting corpse is not the traditional route to stardom, but it has somehow worked out for Rick Genest, a.k.a. Zombie Boy.

"My first tattoo was an outline of a skull and crossbones right here on my shoulder when I was 16," Genest says, pulling up the sleeve of his black T-shirt. A decade later, he held two titles in the Guinness Book of World Records, one for the most insect tattoos at 176 and one for the most human bone tattoos at 139. Both numbers were quickly out of date. But why so much work—is he hiding something with his ink? "Before the tattoos I had some cuts and cigarette burns and stuff like that. I never wanted to get a full-body cigarette burn. It's just stuff that you do when you're a kid."

Most of Genest's work was done by Frank Lewis, of Derm FX in Montreal, but he's still adding to his armor. "I'm still not done. Right now, my buddy Ricky who lives next door to me is rocking my knee out," Genest says, pulling up his pant leg to reveal a relatively untattooed lower leg. "Just got a little more a couple weeks ago. He's got a fresh style and I'm going to keep going with him and fill it all in."

When Nicola Formichetti, Lady Gaga's former stylist and the current designer of Thierry Mugler, was looking for the perfect way to add an edge to the campaign for Mugler's menswear line, he set his sights on Genest. A load of fines had kept Genest from obtaining a passport, so Formichetti flew to Montreal and settled up the tab just to get his new muse to Paris. Genest quickly

went from obscure freak show performer to having Lady Gaga dance around him in matching zombie makeup in the music video for "Born This Way." He now travels the world for Thierry Mugler and other work, such as a cameo in Keanu Reeves's upcoming film *47 Ronin*.

But Zombie Boy has no intention of straying from his roots. Generally soft-spoken with a surprising ambivalence to his new gig, Genest becomes animated only when talk turns to the topic of freak shows. "My friends and I have a troupe called Lucifer's Blasphemous Mad Macabre Torture Carnage Carnival, featuring sadistic freaks, sickening sights, and horrible abominations—which is badass. It's a murder show. It's like, 'Welcome to a night in hell,'" he says with a smile. —Suzanne Weinstock





Craig  
Robinson  
holster and  
pants.



John  
Varvatos  
pants,  
Elen Jong  
neck ace.



Marc  
Jacobs  
shirt;  
Duncan  
Quinn tie.





Craig  
Robinson vest  
and pants  
Ben Sherman  
shoes.





Ben Sherman shirt;  
Plectrum by Ben  
Sherman pants;  
Duncan Quinn hat;  
Hanes tank top; Ben  
Sherman shoes.





Duncan Quinn,  
smoking jacket  
and glasses; Ben  
Sherman shirt;  
John Lawrence  
Sullivan pants







Craig Robinson  
coat; Calvin Klein  
underwear; John  
Varvatos shoes.

**Grooming:**  
Erin Green for  
erengreenmakeup.com  
**Stylist assistants:**  
Edward Agir  
and Liana Vasserot



Model: Krista Lyn  
Photo: Kerth Sells



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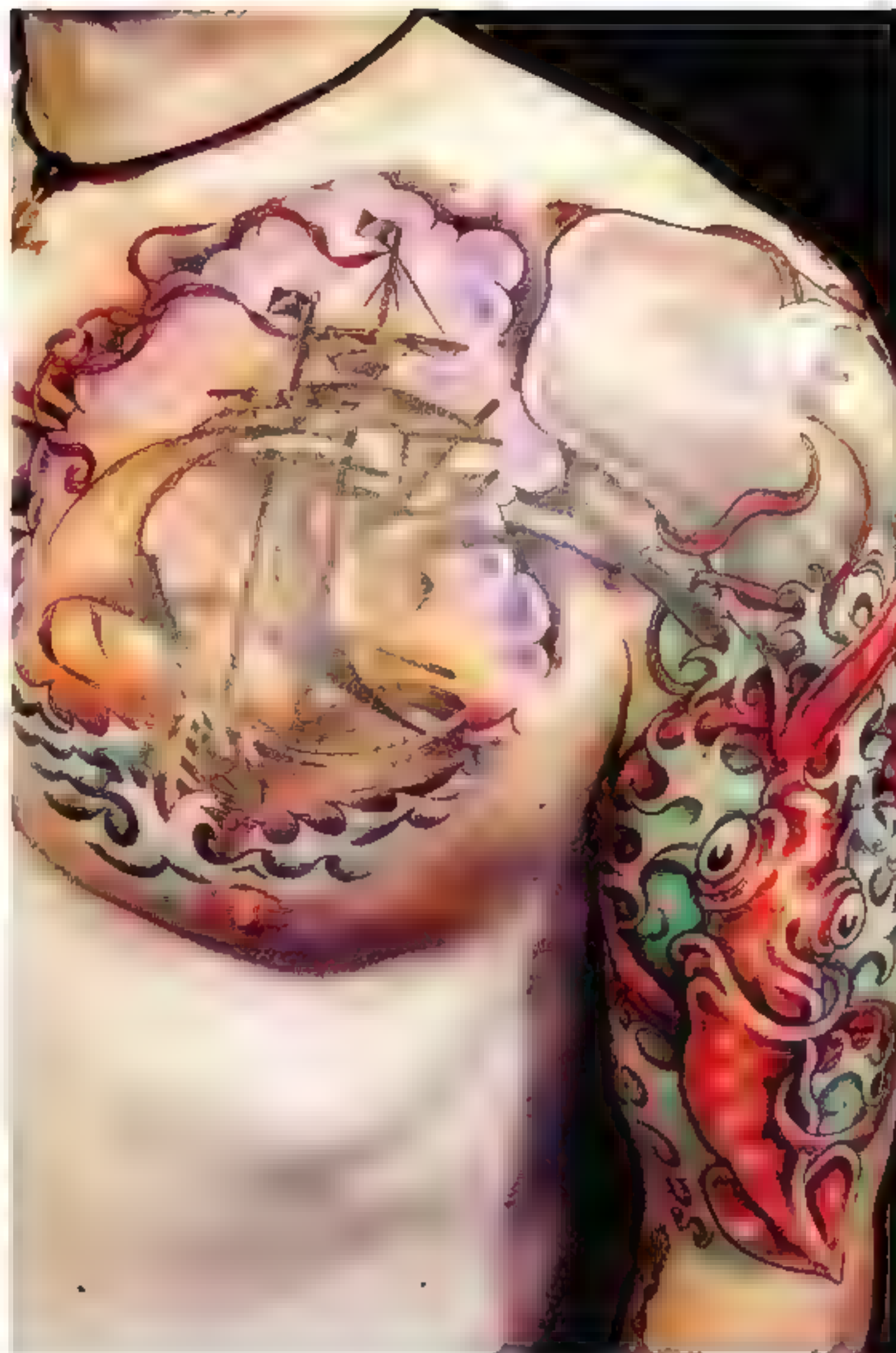
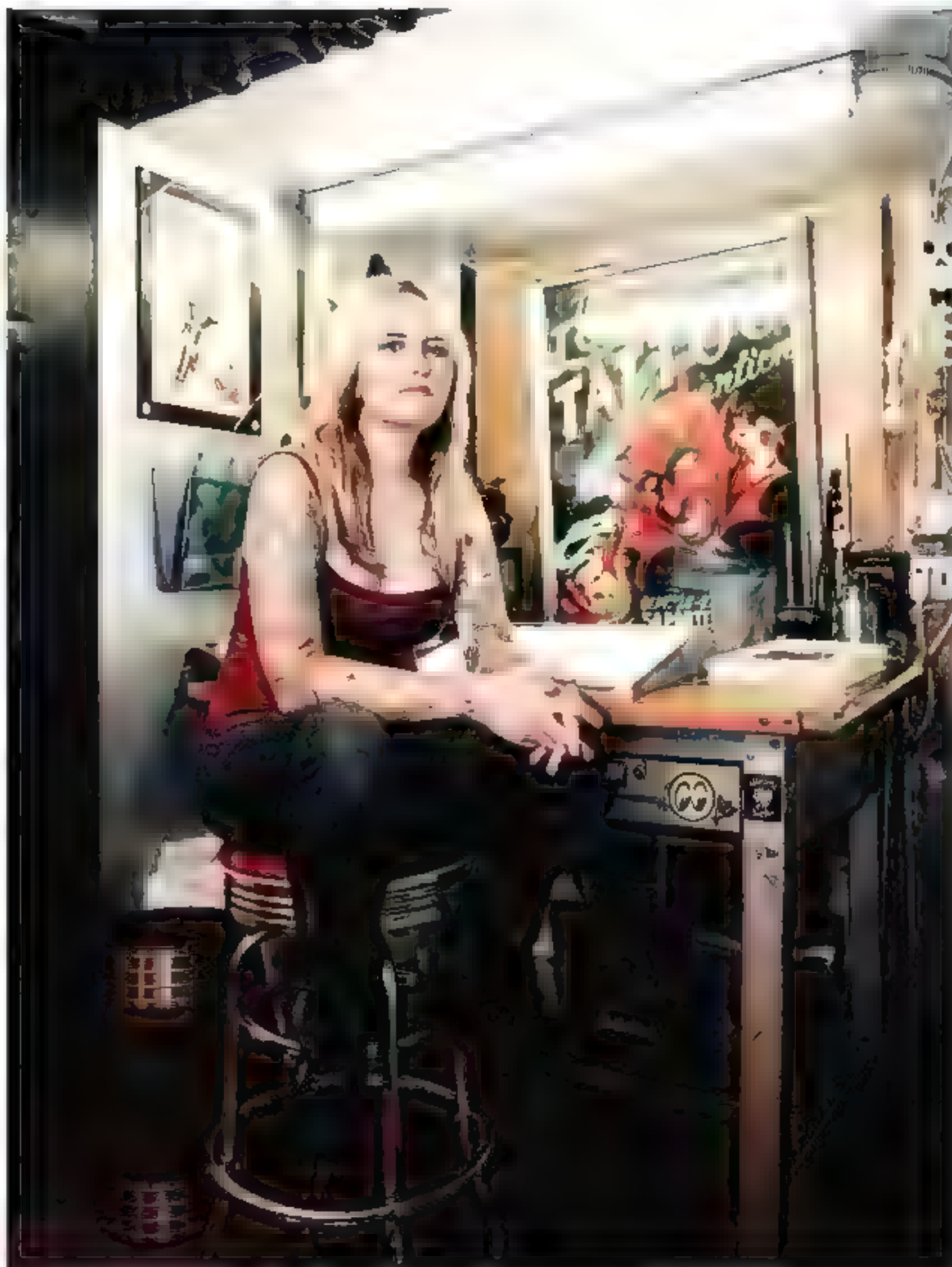


"It sucks but tattooing is not as cool as it used to be. Now it's as cool as an Ed Hardy T-shirt." —Michelle Myles

PHOTO BY DUSTIN COHEN







## MICHELLE MYLES

DARE DEVIL TATTOO  
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NEW YORK, NY  
212-533-8303

FUN CITY TATTOO  
84 ST. MARKS PLACE  
NEW YORK, NY  
212-353-8282

daredevilattoo.com  
funcitytattoo.com

BY ROCKY RAKOVIC  
PORTRAITS BY DUSTIN COHEN

The first thing you might notice about Michelle Myles is that she is a woman. When Myles is written about, she is often referred to as a "female tattoo artist," but you should judge the artist by the piece, not the gender. "I never wanted to tattoo like a chick," she says. Myles is better at tattooing than 99 percent of the population, male and female. She owns New York City staples Dare Devil and Fun City, she competed on *Tattoo Wars*, and she has tattooed celebrities like Boy George and Joan Jett.

**INKED: How did your journey begin?**

**MICHELLE MYLES:** I got my first tattoo in high school and kept getting tattooed whenever I had a couple bucks in my pocket. I just kept hanging out in tattoo shops and that was what really got me started. I moved to New York in '89 and started tattooing in '91, but tattooing was illegal at the time so there weren't any shops to work out of. I didn't do your traditional apprenticeship or anything. I was working with some other tattooers underground and then we opened up East Side Ink. We had an apartment and created a studio in it, even though it was illegal

**Do you wish you had the opportunity to do a traditional apprenticeship?** Yeah, probably. I think I still suffer to this day for not having had it. I think I'd be more efficient. I'm sure there's a lot of

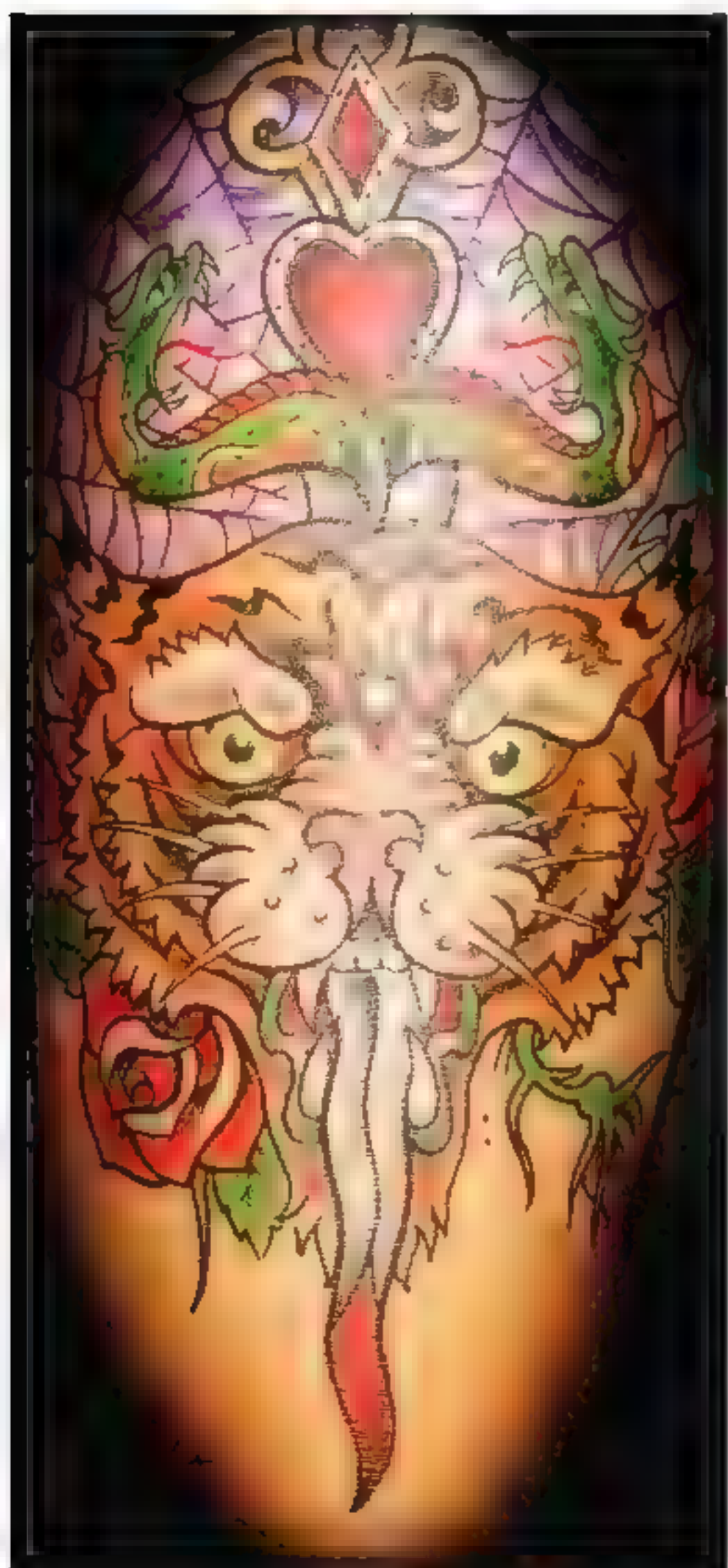
stuff I'd do a lot better. Plus, I spent so many extra years of doing crappy tattoos for not apprenticing. That would have been great if I could have had a really knowledgeable hand to start me out.

**Did you come to the city to be a tattoo artist?**

No. When I moved to the city in '89, that wasn't really a normal career option. It's not like now when all the kids see it on TV and want to be a tattoo artist when they grow up. I mean in '89, back then, it wasn't something anyone would really consider. It was more of a profession for dirtbags and prisoners—which was probably part of the appeal. I moved to New York to go to art school, Parsons.

**When you were at Parsons—** I wasn't really good at anything else but art. I was a poor student





**"I THINK THERE ARE TOO MANY TATTOO ARTISTS WHO CREATED THEIR WHOLE CAREERS OUT OF TRACING ANTIQUE TATTOOS."**



in other respects, like reading. I don't really know what I had in mind. But I would say that the minute I started tattooing, pretty much any other sort of artistic notion went out the window. I was in love with it from the get-go. I just knew it was the right thing to do for me.

**Do you think any of your fine art training seeped into your tattooing?** No. If anything, I'd say that tattooing really taught me how to draw. In fine art you can do whatever you want, but in tattooing it's more disciplined and things really have to be really nailed down to tattoo them on people. So it taught me how to draw in a more graphic, concrete sort of way. I guess less expressiveness and more rendering. So I would say tattooing really took over everything else. I mean, now, I can't draw anything that doesn't look like a tattoo.

**Who are your influences?** Of the old-school guys, I really like Bob Roberts, Mike Malone, and—I don't wanna call her old, but—Kandi Everett. She's really underappreciated and, to me, those are some of the tattooers who really nail everything they do. Everything is drawn how it should be

drawn; there's nothing in their work that's weak. For contemporary tattoo artists, my business partner Brad Fink is a huge influence. He really works hard at it. I wish I worked as hard as he did. He's incredibly talented.

**How did you meet him?** We both grew up in St. Louis. Brad is still there. I've actually known him since high school. I remember him coming into the record store I used to work at when I was a junior. Unfortunately, I didn't get tattooed by him back then and I kind of wonder what would have happened differently if I had. But at some point I moved to Texas, which is where I got my first tattoo when I was 17. Then I moved to New York and went back to visit St. Louis and reintroduced myself to him and told him I was tattooing. We became friends from that point.

**And was that when you became partners?** Not even in a business sense ... we just became friends, and he would come to New York to visit me and I would go to St. Louis and visit him. Brad always said that if tattooing were legalized in New York, he would like to open up a shop with me. So when it was legalized, that's what happened. I was

walking down the street and heard somebody say it was going to be legalized, and I called him up that day. We probably signed a lease a few weeks later.

**Dare Devil vs. Fun City?** Dare Devil is really our baby. Brad and I have worked on it together and it's 100 percent ours. It has the street image because we're both really into hot rods, Evel Knievel, all that kind of stuff. That style is something that really resonates in Dare Devil's image. What's really special about Fun City to us is that it's the oldest tattoo place in the city. It has a lot of history behind it. And even though we didn't create Fun City—we bought it from Jonathan Shaw—we felt like it was something that was worthwhile to keep going and revitalize by putting our own spin on. It's special to us in a different way.

**Despite your success with Dare Devil, did you want New York to keep the ban on tattooing?** At the time, none of the tattooers really wanted it legalized—it kind of kept the competition out of the city so we were perfectly content. I was happy working off of my own referrals. In some ways it would have been better—it would have kept



it a little bit more of a personal scene. But it was at the point where you couldn't keep a lid on tattooing anymore. There were tattoo shops everywhere. At the same time, I'm happy I had the shop and had the opportunity to work with other tattooers. You can only go so far sitting by yourself.

**Speaking of competition, how do you feel about *NY Ink*?** It's embarrassing. I mean, I really like Tim Hendricks—nothing but respect for him, and I actually don't know much about the other people or whoever it is on the show. But I think it is unrealistic and gross the way it's portrayed. It's so heavily scripted. They're not even New Yorkers. Chris Torres is the only one who's from New York; they cast *NY Ink* like it's *Jersey Shore*. But it's not even reality TV—just bad acting. They think there's some kind of truth in it, and there isn't. I think I wrote on my blog, [devicypress.com](http://devicypress.com), that to me, their tattoo shop is equivalent to Monica's apartment in *Friends* because it's so unrealistic. And to hear Am. [James] whine, "I'm not going to [be able to] pay the rent" ... I heard he made two million dollars.

**You seem pretty offended by it.** It's just absurd and kind of gross to anyone who's been trying to pay their rent in NYC for any amount of time to hear them say, "Oh, I hope to get business," when they have ads on the sides of buses. I mean, my neighborhood used to be a shit hole and now it's super trendy, but we somehow managed to hang on. So if anybody takes away from that and saunters in with a TV show, yes, I resent it.

**But don't you want the riffraff tourists to fill up that shop and not yours?** We want the riffraff! We want anyone's money. Anyone that comes into my shop is going to be treated well. I mean, as long as they're in line. We don't tolerate someone who comes in and acts like a jerk. But we welcome anybody in our shop. It doesn't matter if you don't have tattoos or never have been to a tattoo shop. There are no stupid questions, and we're happy to take anybody. We're not going to make anybody feel bad because they're not cool enough.

**What's your favorite tattoo that you've done?** I really like the one I did for my husband on *Tattoo Wars*. That was fun. I put a lot of heart into that one. I also really like the Statue of Liberty one I did, because that's when I met him. It's one of my sentimental favorites.

**You do some pretty traditional tattoos. How did you get into that?** I guess it was an aesthetic thing getting into traditional tattooing. The first few years I was tattooing, we still didn't have the mainstream coverage in NYC like now. There were two magazines on the shelf; people weren't really educated enough to know what was possible. I remember doing one Sailor Jerry pinup of a sailor girl's head and I was so excited because nobody ever wanted any of that stuff. Now it's like the hipster sort

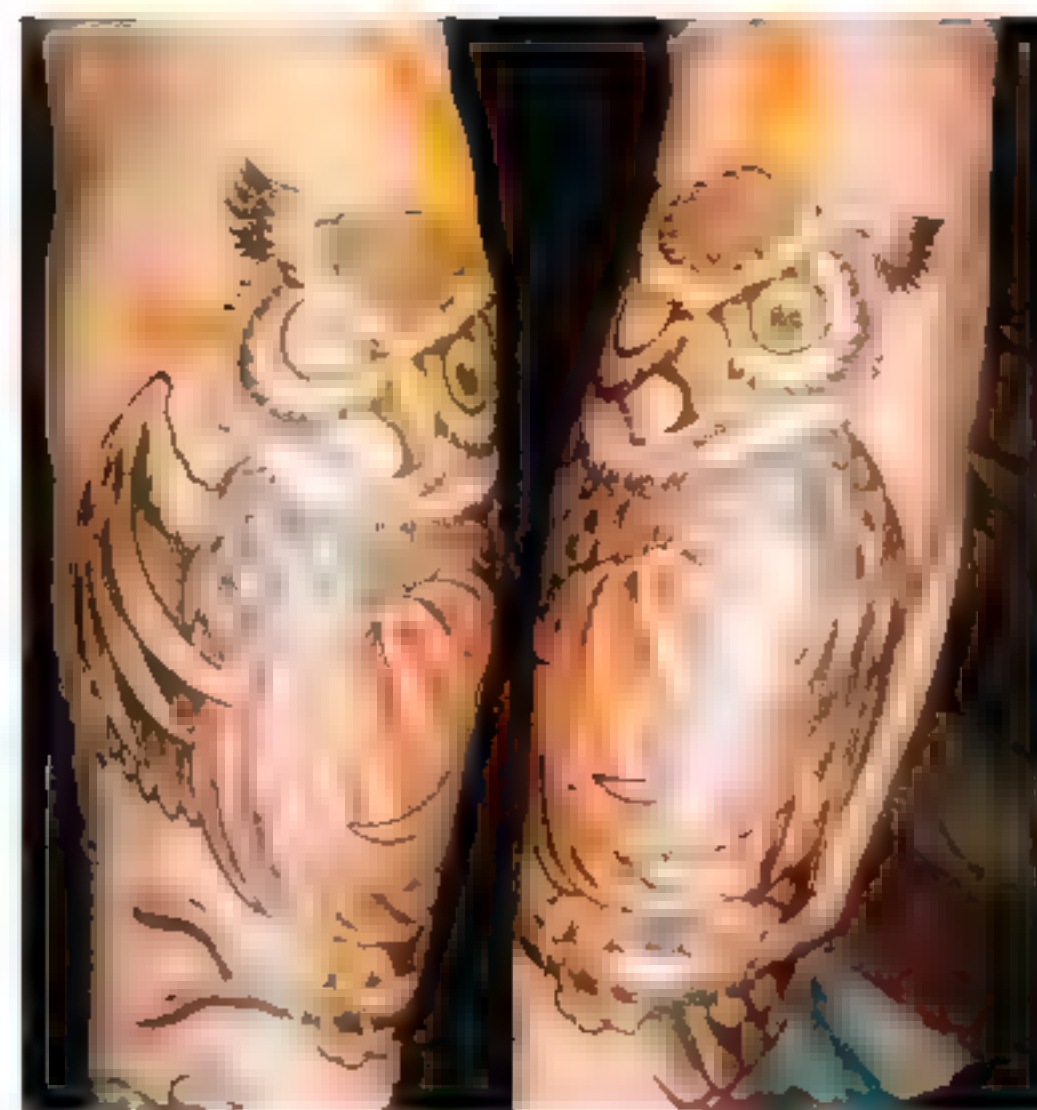
## "THEY CAST NY INK LIKE IT'S JERSEY SHORE."



of tattoo style, but back then it wasn't anything that anybody wanted. They wanted things that looked like new tattoos, not their grandpa's tattoos.

**Do you get tired of doing the same style over and over?** It comes around in full circle ... I'm not tired of doing it. I will always love the aesthetic of it and will always love and cherish the history, but at this point I think there are too many tattoo artists who created their whole careers out of tracing antique tattoos. I think that a lot of it has gotten really popular just for one reason: The images are so appealing. On the one hand it's a good thing, because the stuff is really suited toward tattooing and is so fun, but I'm just tired of so many new tattooers who only have that in their jewel box, who are only tracing designs that someone else drew 60 or 70 years ago.

**And that's the effect of tattooing's popularity?** I think it's really popular because people see tattooing as this cool job where you don't have to dress up in a monkey suit. You kind of hang out with your friends all day, listen to music, and draw. It sucks but tattooing is not as cool as it used to be. Now it's as cool as an Ed Hardy T-shirt. It used to be something that was kind of tough, and now it's not. A lot of people don't even know who Sailor Jerry is. On our blog, I wrote this whole thing about how Sailor Jerry mentored Ed Hardy as a fashion designer. We had a floor girl who read it and believed it.



**Do you think the industry is the same outside of New York?** No. Nothing's like New York. We're so lucky here. You do start to think, Oh, God, everyone here has tattoos. But all you got to do is leave and it's not like that everywhere. In New York you have more liberal, younger people. It's not like we're drawing from a really conservative group of people for our clientele.

**Is that why you tattoo in New York?** I really enjoy being a New York tattooer, and I really like how modern tattooing was invented here. This is really the birthplace of modern tattooing. I think to be a part of the progression that's come about of tattooing in NYC is kind of special. We just have a lot more people open to crazy stuff.

**And celebrities.** One time I was tattooing a guy in sweatpants and a button-down shirt. He stepped out for a moment and someone called him Boy George. When he sat back down I told him that I didn't know he was Boy George. He was sweet and replied, "You never recognize a lady without her makeup." ■





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From Left:  
Stefano Alcantara,  
Paul Booth,  
Timothy Boor.

## PAUL BOOTH'S LAST RITES TATTOO THEATRE

511 WEST 33RD ST., SUITE 3N  
NEW YORK, NY  
212-529-0666  
darkimages.com

BY LARI BUESS  
PORTRAIT AND INTERIOR PHOTO BY RAY LEGG

Paul Booth's Last Rites Tattoo Theatre looks one part horror film prop closet and one part haunted hayride. Nightmarish imagery overruns the ominous dungeon-like interior space, where dark walls serve as backdrops to eerie artwork, a single black chair sits atop a foreboding empty stage, and ghoulish figures emanate from walls. Two tattoo stations flank Booth's personal lair that's housed behind a Gothic castle edifice and a creaking wrought-iron gate. Inside, a leather tattoo chair is surrounded by a moat of skulls, sacrilegious iconography, taxidermy, tribal masks, and an assortment of deformed oddities, all of which are bathed in minimal, blood-red mood lighting.

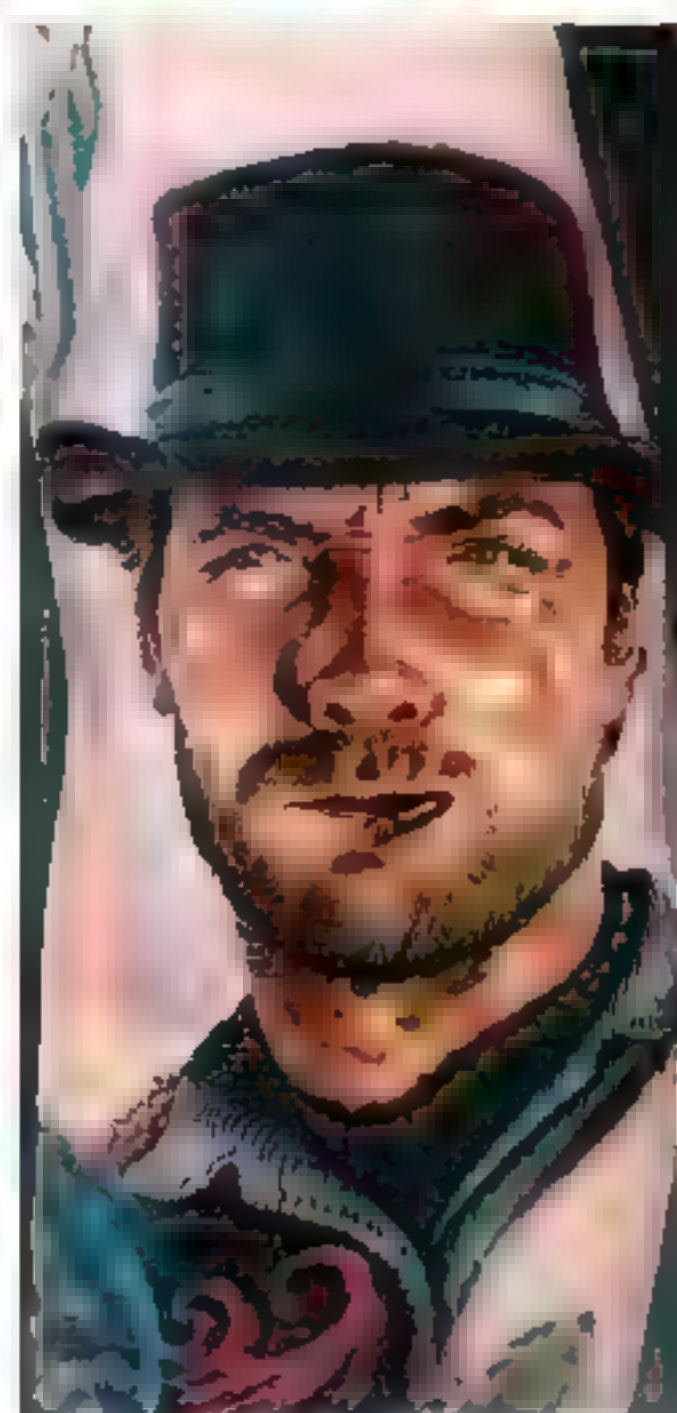
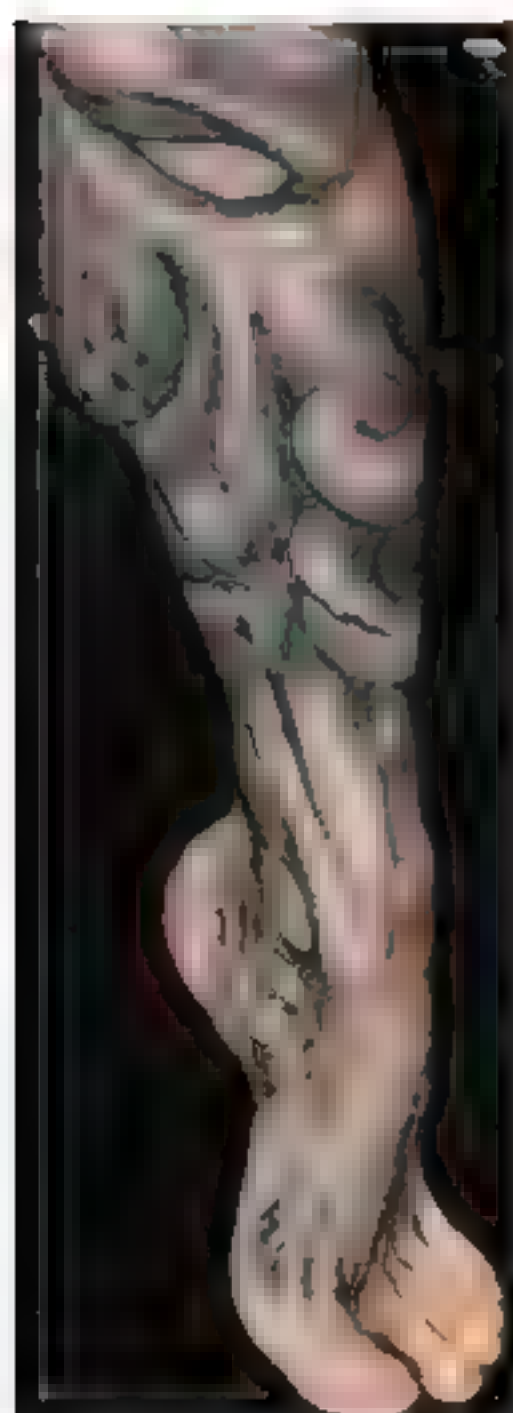
"This place is like the extension of my mind," says Booth, the dark arts tattooer who's nearly bald save a tuft of long dreadlocks and a massive facial and head tattoo inked by Filip Leu. "You forget you're in New York because that's my intention," he says. "My creative space is its own state."

It's a so-so state in flux. Originally, plans were to move the tattoo shop and gallery to West Chelsea's illustrious art district after the lease on the present space expired in July, but landlords in the

area either thwarted the attempt or asked for a whopping six to nine months security. "I expected that battle," Booth says. "I spent years trying to demand respect from these people, but honestly, fuck 'em! Everyone says tattooing is an art form now ... but for the mainstream art world, we're still thugs." So he retained and renovated his existing space by making his dark surrealist art gallery the main focal point upon entering and moving the tattoo stations to the back. He even abandoned white gallery walls in favor of gray, breaking standard gallery mores to best showcase the work.

Booth is used to rejecting convention. A victim of bullying, he became a rebellious punk rocker during his high school years. "At the time I had a dire need to be different, probably as an excuse because I never fit in," he says. At 19 he unexpectedly became a dad and came to terms with fatherhood by getting a tattoo of his daughter's name, which then piqued his interest in the medium. "I remember the smell of the green soap, I remember the old-school walk-in aesthetic—the pain intrigued the hell out of me," he says. "As an artist, I loved the idea of having people trust me, wear my art. It seemed something with purpose."





Clockwise from left: tattoo by Booth, interior, tattoo by Boor (2), tattoo by Booth, tattoo by Alcantara, tattoo by Booth, tattoo by Alcantara.



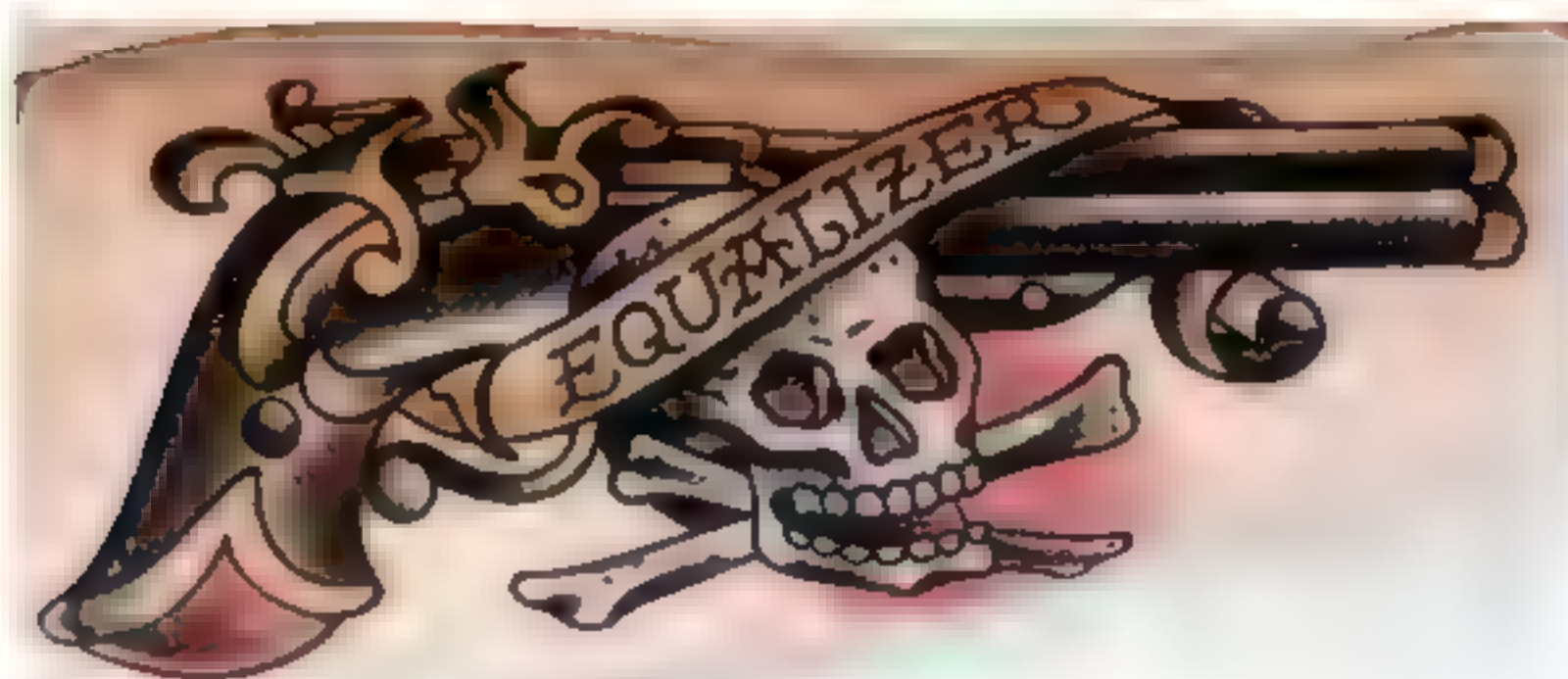
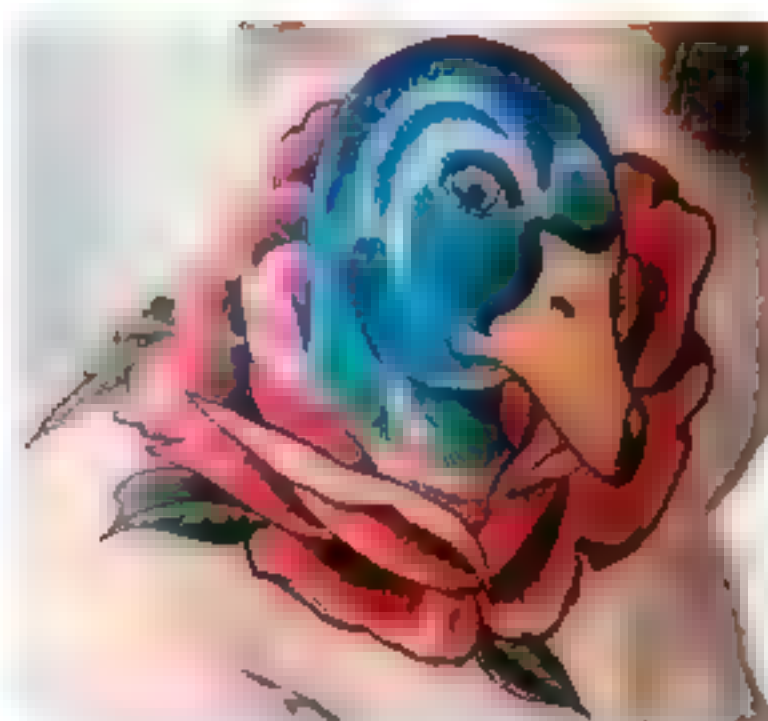
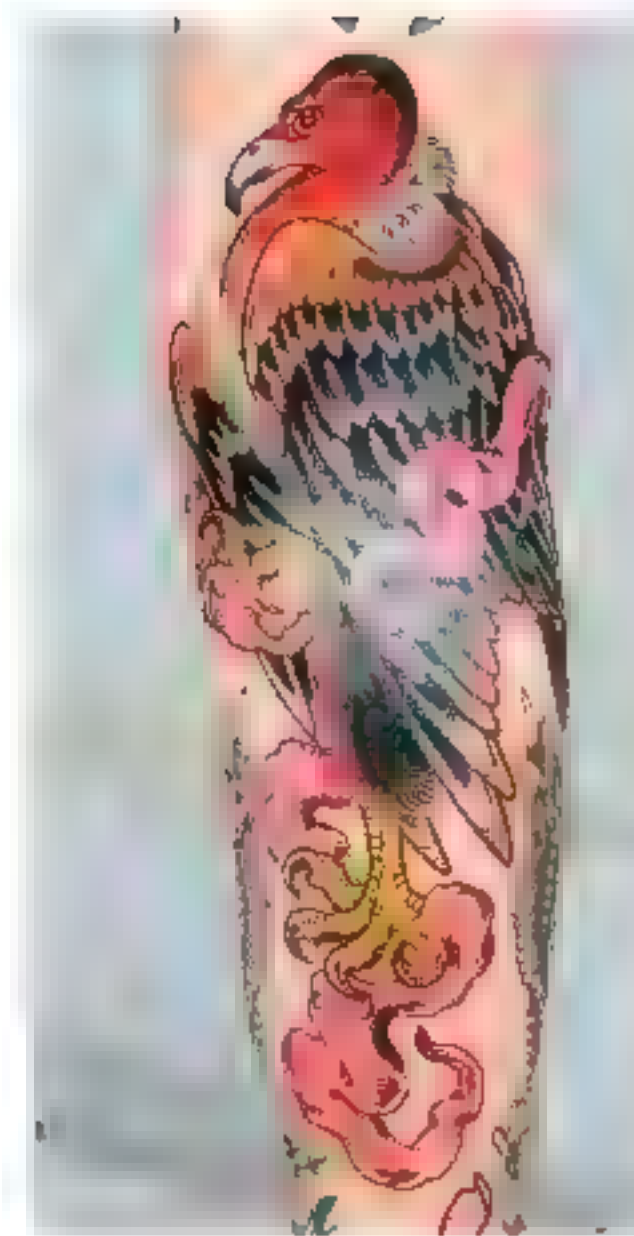
By the age of 20 he began tattooing. Twenty-four years later, Booth has achieved worldwide acclaim. He's been dubbed "The New King of Rock Tattoos" by *Rolling Stone* for tattooing musicians from Slayer, Slipknot, Mudvayne, Pantera, and more. His dark artistry is sought by countless clients who willingly wait about three years to get inked by the tattoo legend. But the overwhelming frenzy takes a backseat to his art. "I have never been the guy who wants to get up onstage and lead the band," he says. "I just don't want to be bothered so much with the public view. This isn't about my face, it's about whatever is in my head as an artist, and I'd like to keep it that way."

What occupies Booth's artistic mind since birth has been the macabre. "I seem to run on contempt. There's always some positive beneath the dark shit," he says. "Dark doesn't mean doing wrong. Dark art makes you address issues that you can stomp out." He has every intention of taking that dark side to the next level. In addition to creating a relaxed after-hours lounge, he intends to open a horror-film-themed hotel for overseas clients and infuse the space with performance art—hence the theater designation in the shop's name—like a Vincent Price impersonator reciting Poe or a funerary violinist. Ultimately, Booth wants to create an all-encompassing "lifestyle desti-

nation" to embrace the dark nature in man.

"Tattooing appears in every walk of life, so does darkness," he says. "I've had the president of the National Arts Club sitting next to a heavyweight gang member, arm-in-arm, laughing and carrying on in my office, sitting on a casket that was buried in the ground for five years. Everyone gets along fine because we're the common ground; either you appreciate this shit or you don't. All the misconceptions and prejudices are kind of left at the door. We cater to something underneath the radar in the mind, and it's in everyone—that intangible thing is kind of where we exist." ■





## ZACK SPURLOCK

FROM: Anonymous Tattoo, Savannah, GA

VISIT: [zackspurlock.com](http://zackspurlock.com)

**What do you try to accomplish when you pick up the tattoo machine?** First off, I want to make an image that will last, that will look good in 50 years. Secondly, I want to make the customer happy. Even if I'm not thrilled on the tattoo, they should love it. Then I would like to be happy with the tattoos I make. If not, then I would at least like to see the progression in my own work. I'm not going to reinvent anything or come up with some new image, but I hope it doesn't look like anyone else's tattooing. I've got many influences on tattooing but I hope to at least have a vibe about my work, where if someone saw it they might say, "I've seen a million snake tattoos, but I think that one might be a Spurlock."

**You use a lot of bold colors. Is this a style you intended to develop, or did it just come naturally?** I use a lot of bold colors in hopes that it will age well. Human skin has so many tones to it; when it lays on top of a nice flat color it takes on a slightly muted look, anyway. I'm tattooing in hopes that someone will see my tattoos on the street and want to know who did it, not for the glory of the moment-after photo, like all the color portrait artists. I think a nice headed photo is the way to go, if you get the opportunity.

**How much of your BFA schooling do you use in tattooing?** I rarely ever use anything I learned in art school—even color theory. Tattooing is its own beast. ... The approach to art should be abandoned once you commit to tattooing. Make art for yourself; make a tattoo for your customer.

**How do the mediums of canvas and skin differ?** Skin is perpetually rotting, and the tattoo pigment is hovering in the middle of the layers. Paint forms a bond with the canvas and is pretty much fixed from there. Tattooing and painting really don't have that much in common. The longer I tattoo the less I care about "fine art." I still want to go to museums and study woodblock prints, I just don't think my interest in looking at a Francis Bacon painting has anything to do with tattooing. The part I think is connected is the taste aspect of it: If you like crappy, topical, hip paintings, you're probably going to do crappy topical, hip tattoos that cater toward a certain audience.

**How do you feel about the current state of tattooing?** Tattooing has reached its capacity for artists. It's starting to weed itself out. I'm excited to see the shops, the artists, and the quality that lasts. It should be a good new era.





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**NAME:** Nikki Nelson

**GENERAL MANAGER AT:** The Gallery Custom Tattoo Studio, Ottawa, Ontario

**I HANDLE EVERYTHING** from the phones, supplies, and taxes to making sure everyone who walks through the door feels important and knows it is our honor to decorate them permanently. Also, I make a mean cup of coffee.

**PATRIOTIC IS AN UNDERSTATEMENT** for Canadian tattoos. There's a lot of military tributes happening right now, with the troops coming home. Between the Ontario Senators, Toronto Maple Leafs, and Montreal Canadians, the sport-loving tattoos are just as popular as in the U.S.

**WINTER IS THE BEST TIME** to get work done. You don't have to worry about the heat and sun messing up your healing. Actually, most tattoo lovers wait until the cold to get worked on.

**THE TATTOO INDUSTRY** is becoming more recognized for its art in Ottawa, which is a government city. But we're still behind the times as far as acceptance in the workplace. We're going to get there, though!



Know a stellar shop assistant who keeps the autoclave humming and the tattoo stations organized? E-mail us at [shopgirl@inkedmag.com](mailto:shopgirl@inkedmag.com).



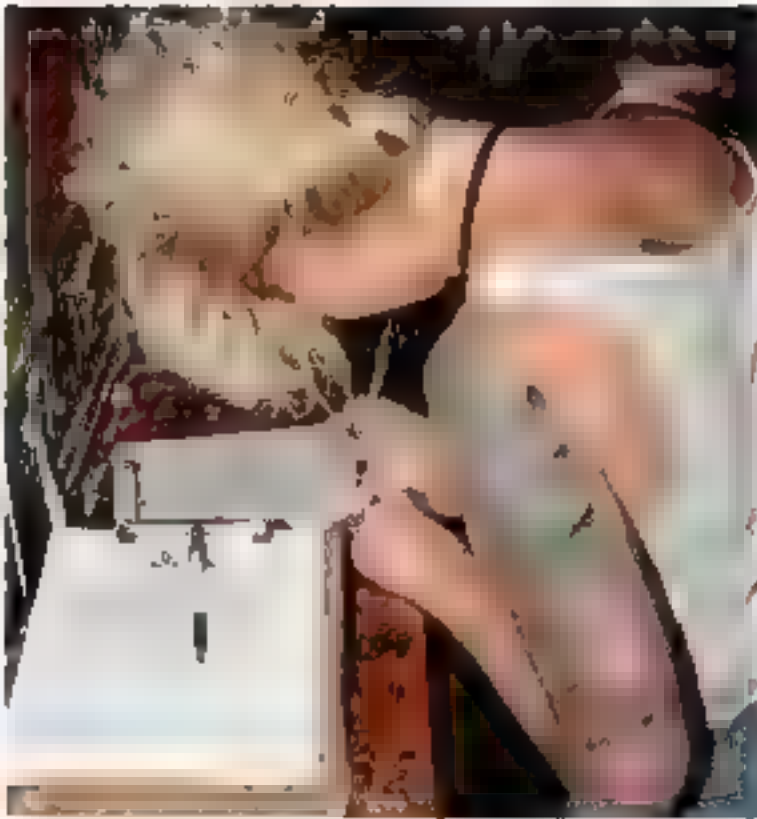




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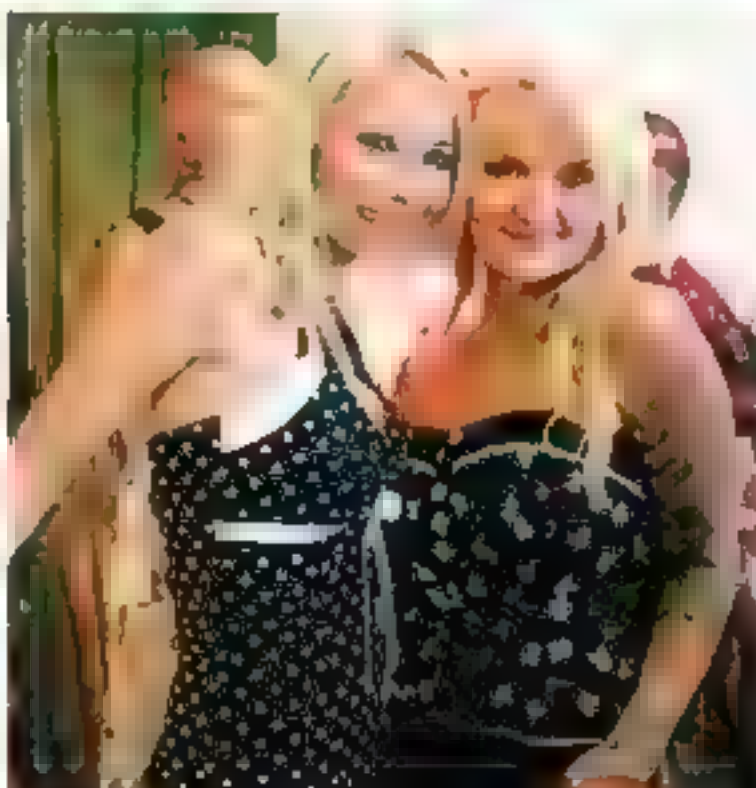
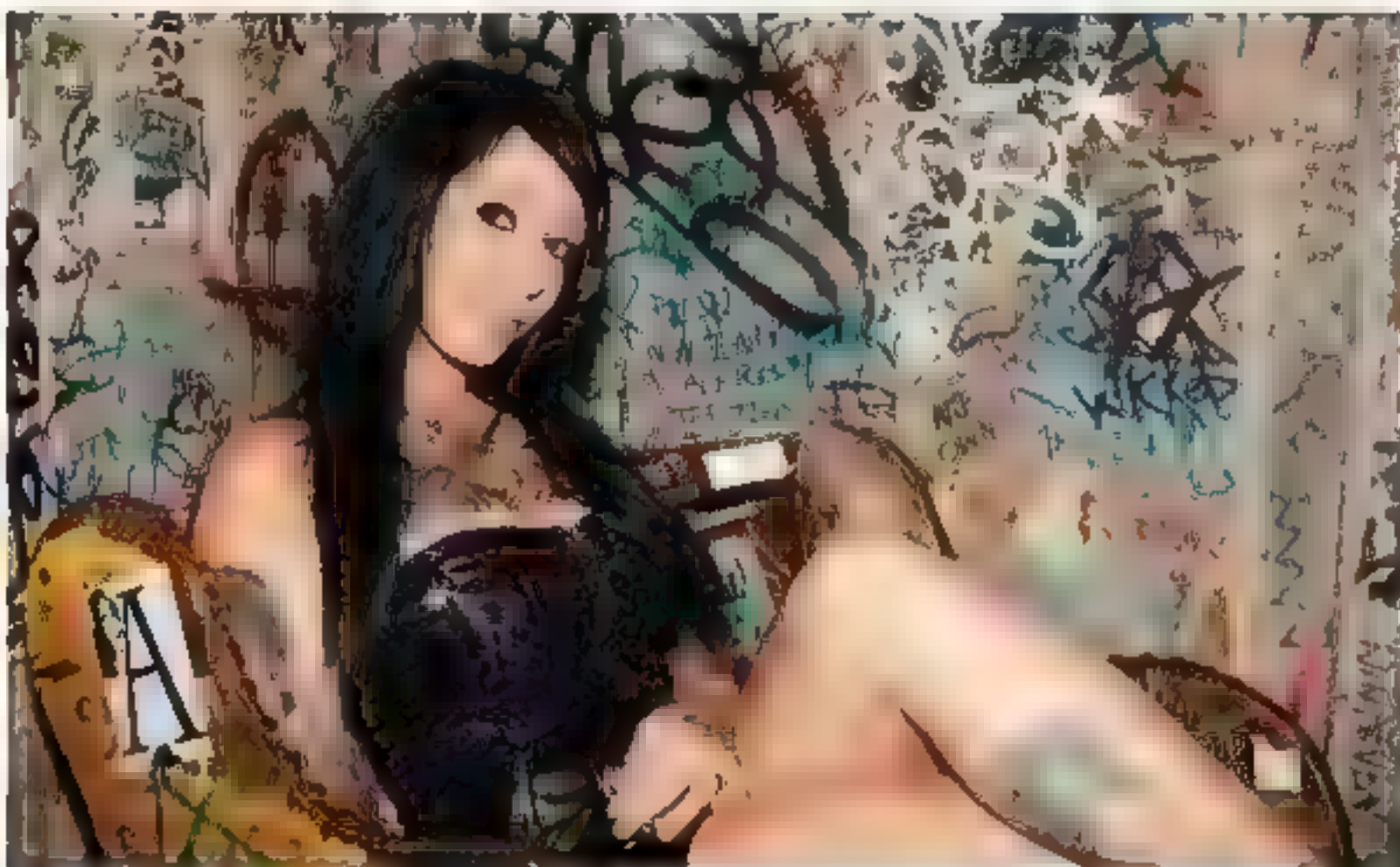
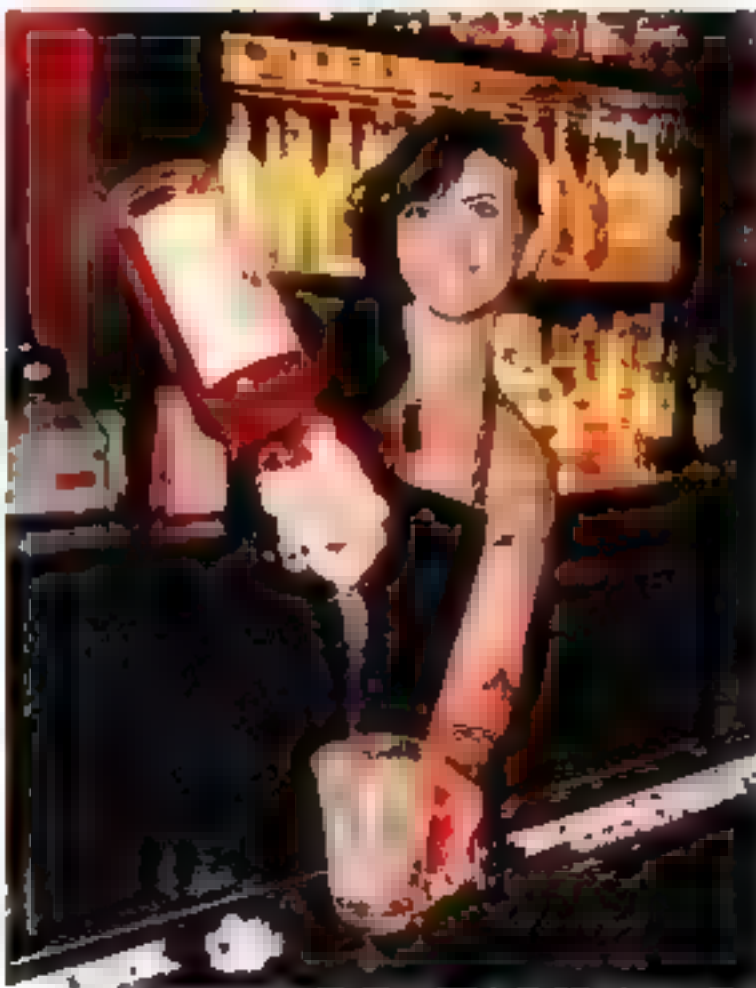
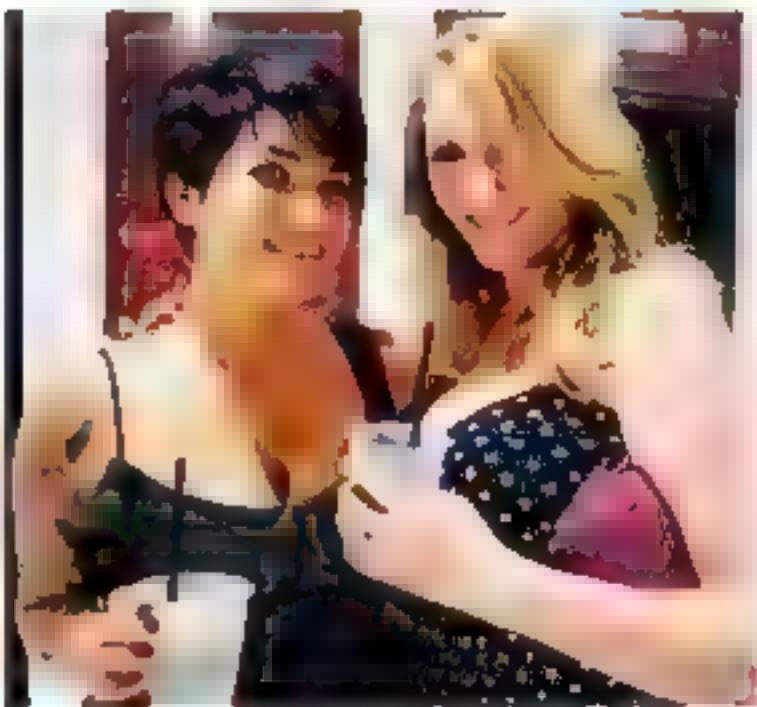
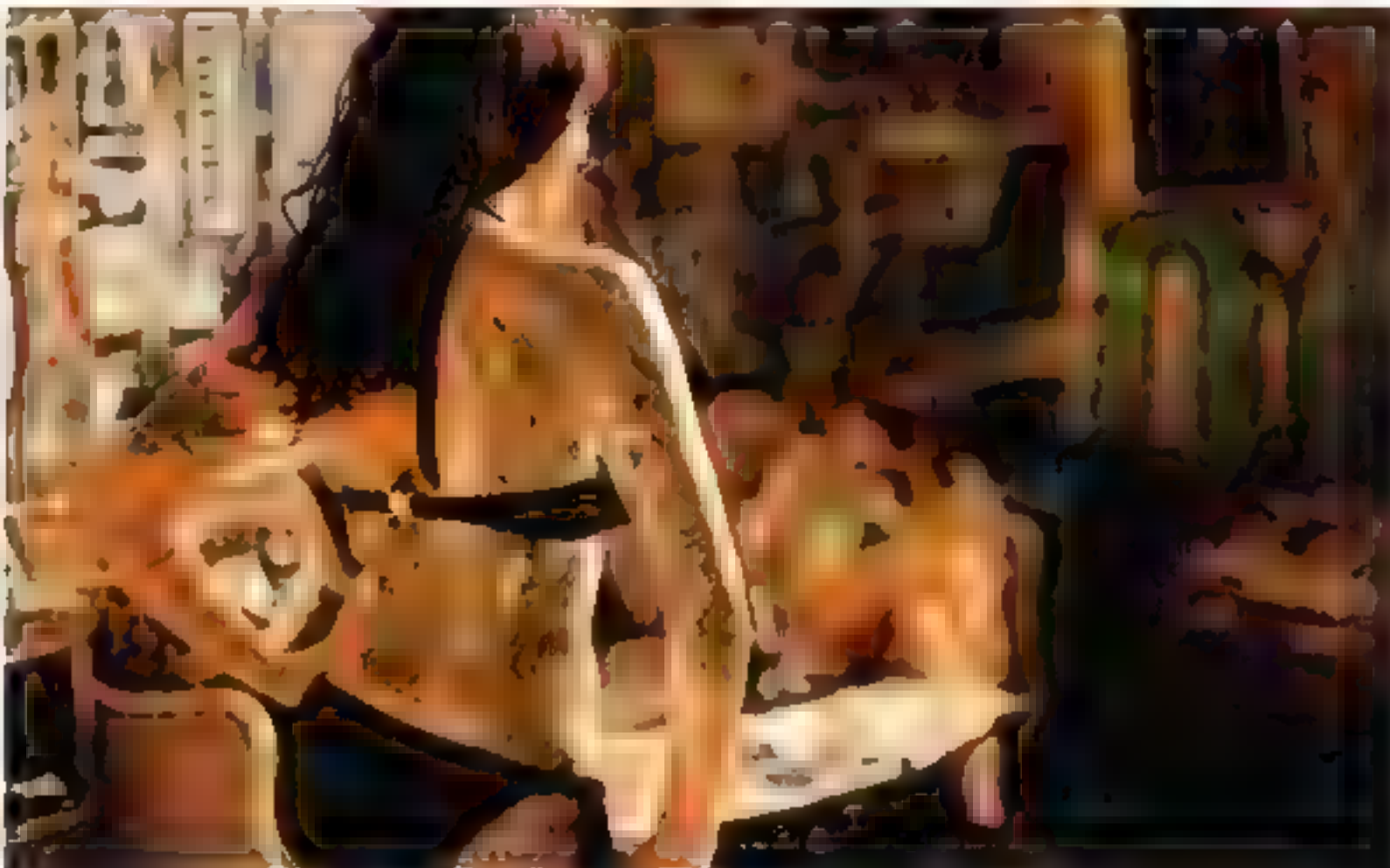
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**SAILOR JERRY CALENDAR SEARCH**

To brighten up your wall, Sailor Jerry and INKED traveled around the States—Gasser Lounge in Redondo Beach, Johnny's Saloon in Huntington Beach, The Royal House in Las Vegas, and Tattooed Mom in Philadelphia—in search of the prettiest tattooed women for our wall calendar. Look for a year of Sailor Jerry girls coming soon.







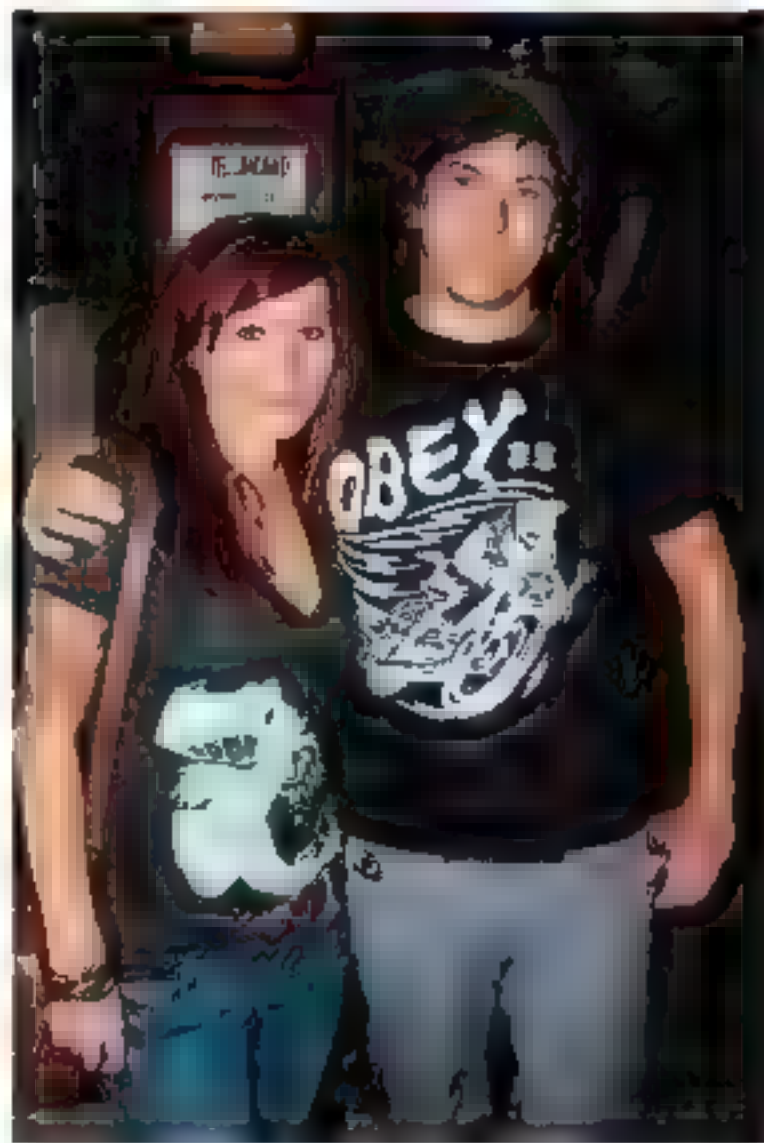
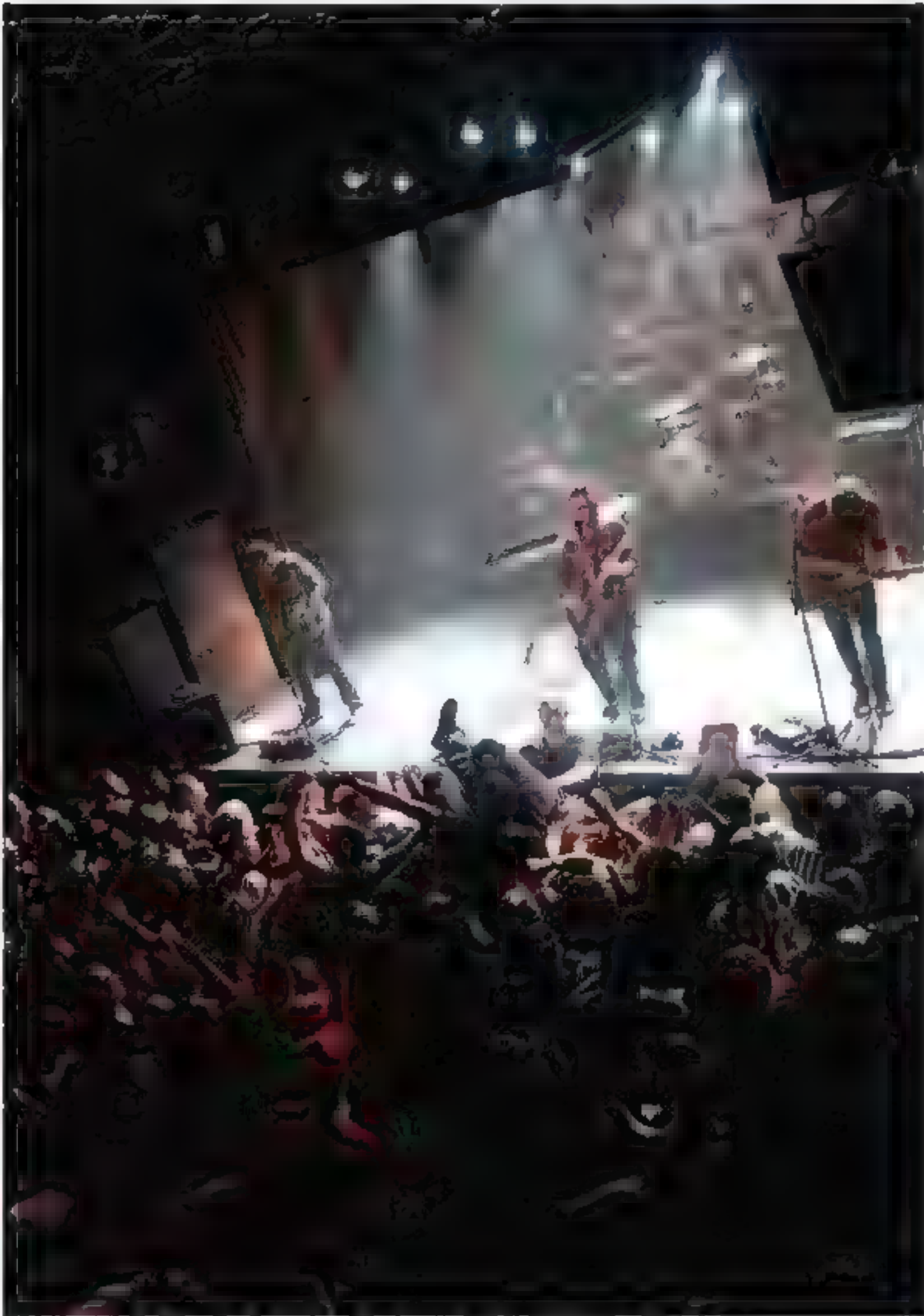
# TATTOOED TELEVISION

ENTER THE WORLD OF  
TATTOOED TV

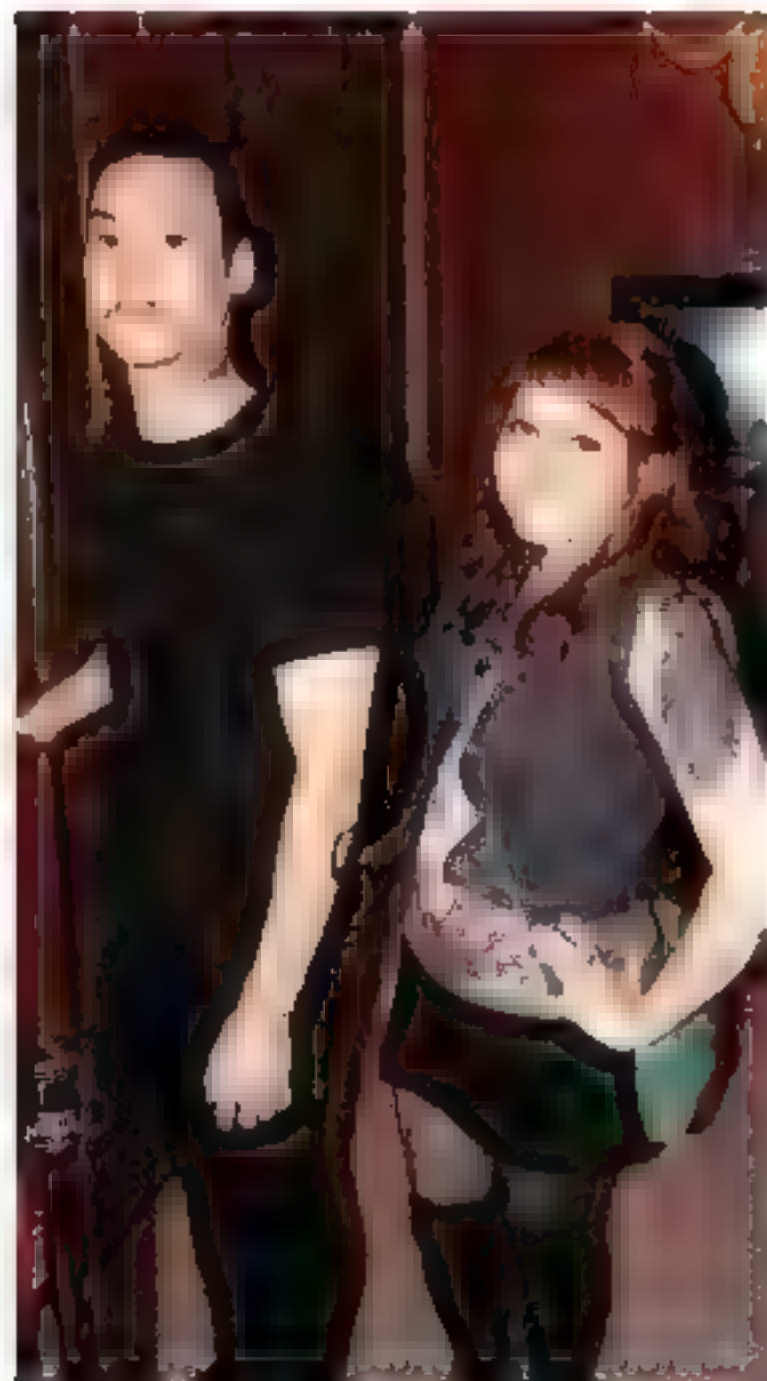
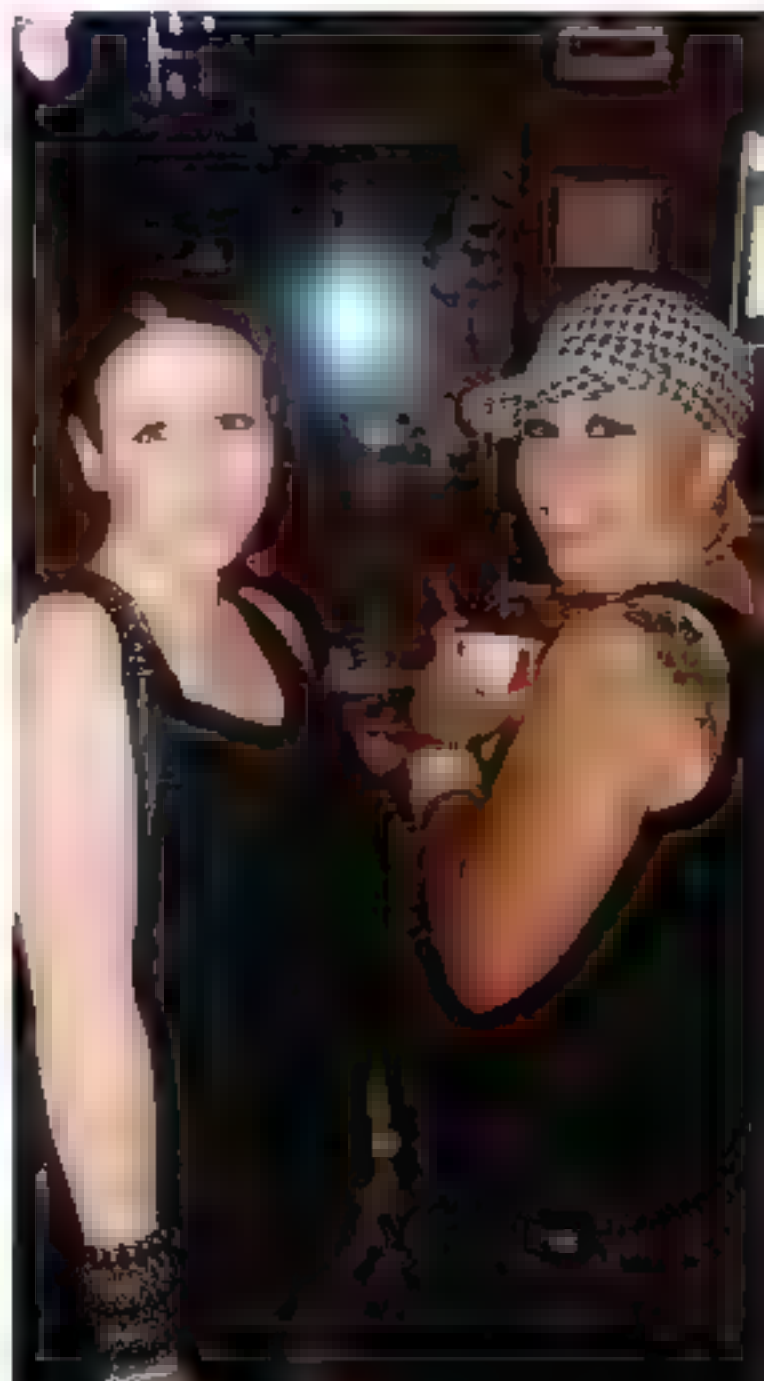
When you turn on the TV, it seems all you get are fake, scripted, drama filled models for terrible television! They have shows about damned near everything under the sun, and due to the fact that there are a handful of shows about the subject of tattooing, it's obvious tattooing has taken front row seat when it comes to what people wanna see. These tattooers gone actors that are following the lead of the networks and have no problem giving the people what they want! More bickering, fighting, and discontentment than any dysfunctional family situation could ever give you, and more! Well not here! **TATTOOED TV** is a five minute webshow that covers the inner workings of the Truth & Triumph Tattoo studio. "I do not believe one of the tattoo reality shows have portrayed an accurate account of the daily workings of a real tattoo shop!" says shop owner Brian Brenner. "The lack of respect the artists have for one another is disheartening! Our shop doesn't run that way and never has. Teamwork has been the key to our success, and the artwork has always been the driving force," says Brenner. Truth & Triumph tattoo has turned quite a few heads in the tattoo industry with its webshow and big marketing strategy, and continues to build their tattoo business as the tattoo industry watches, and anticipates what's next in the world of **Truth & Triumph**!

[WWW.TATTOOEDTV.COM](http://WWW.TATTOOEDTV.COM) // [WWW.TRUTHANDTRIUMPHATTATTOO.COM](http://WWW.TRUTHANDTRIUMPHATTATTOO.COM)





**MOTION CITY SOUNDTRACK**  
When the Minnesota rockers Motion City Soundtrack came to the Big Apple, fans descended upon Irving Plaza to thrust their tattooed arms in the air and throw up the rock hands.







**Minneapolis**

**Tattoo Arts Convention**

**January 13th - 15th 2012**

**Hyatt Regency Minneapolis**

**Philadelphia**

**Tattoo Arts Convention**

**February 10th - 12th 2012**

**Philadelphia Convention Center**



**Chicago**

**Tattoo Arts Convention**

**April 13th - 15th 2012**

**Crowne Plaza Hotel**

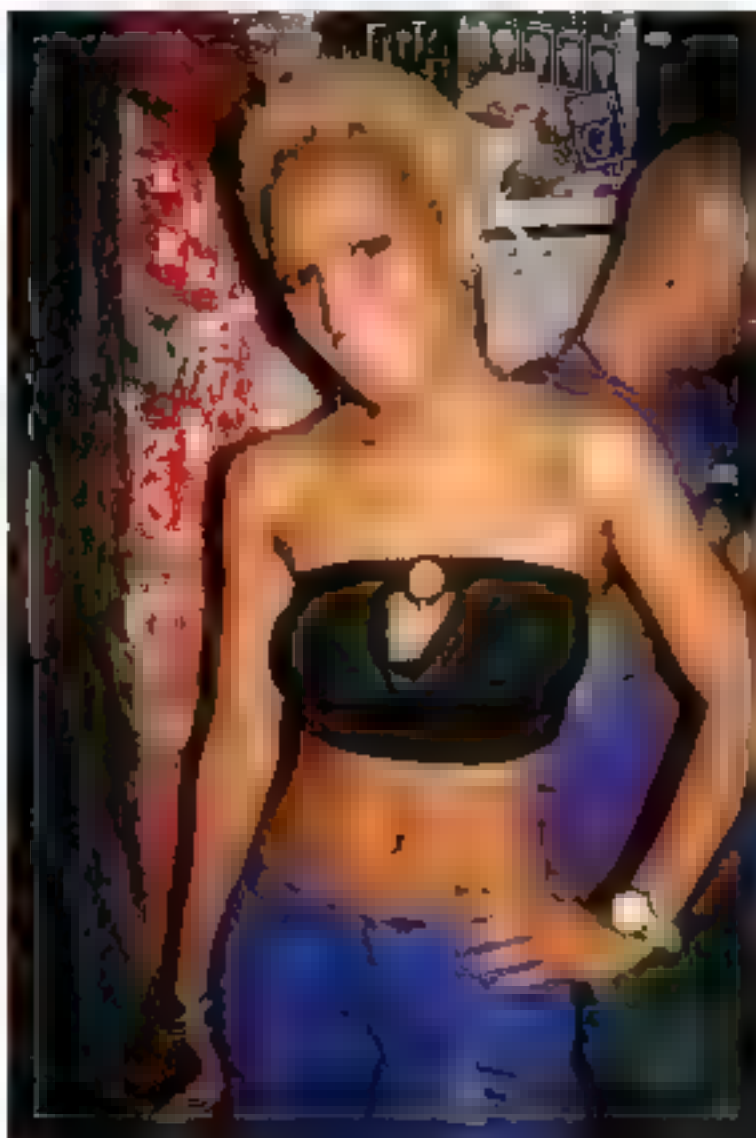
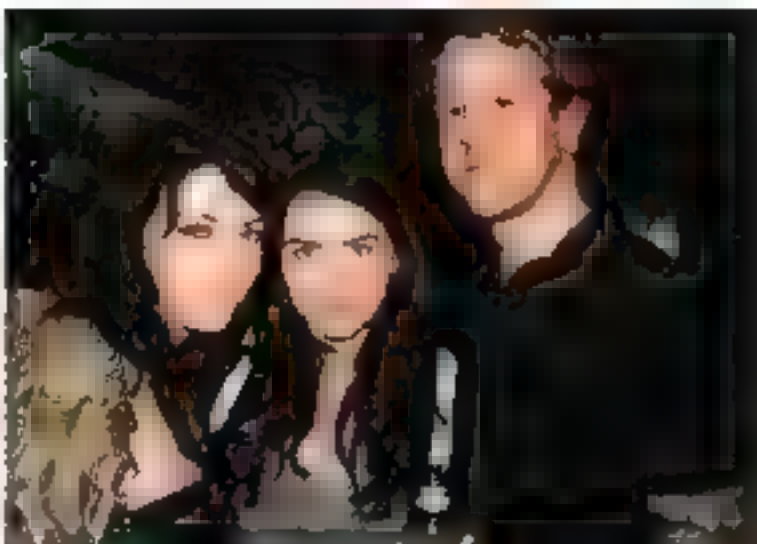
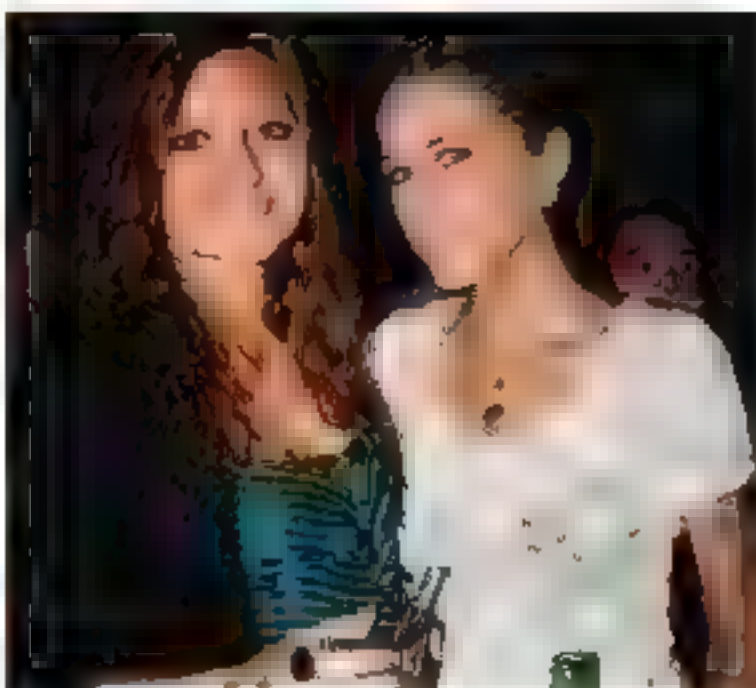
**TattooedKingpin.com**



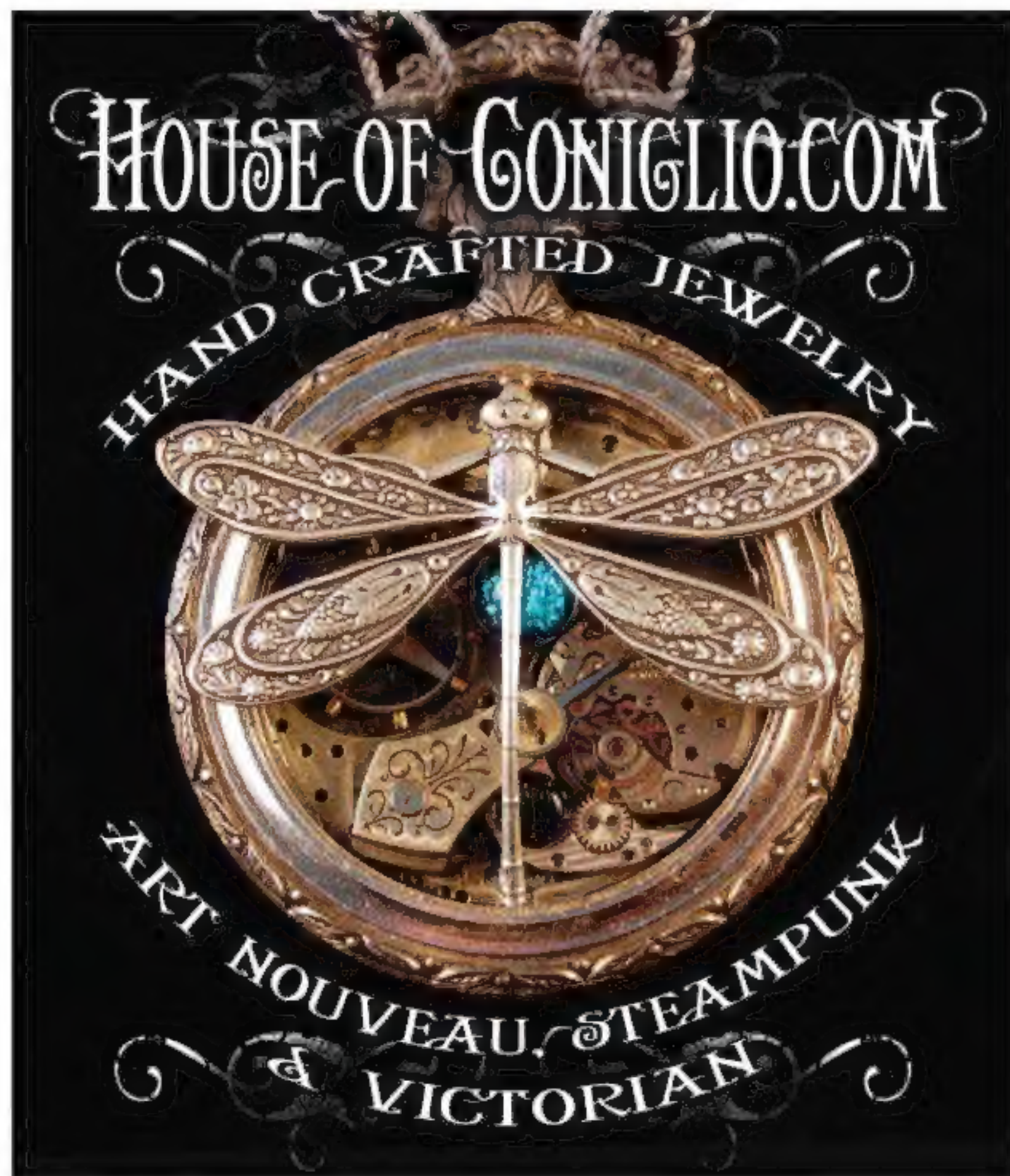




**SEPTEMBER ISSUE RELEASE**  
New York City's Meatpacking District didn't know what hit them. We threw our September Issue party in a neighborhood known for popped collars and scenesters thanks to the new Gunbar, which welcomes hip inkers to throw down Jägermeister shots.





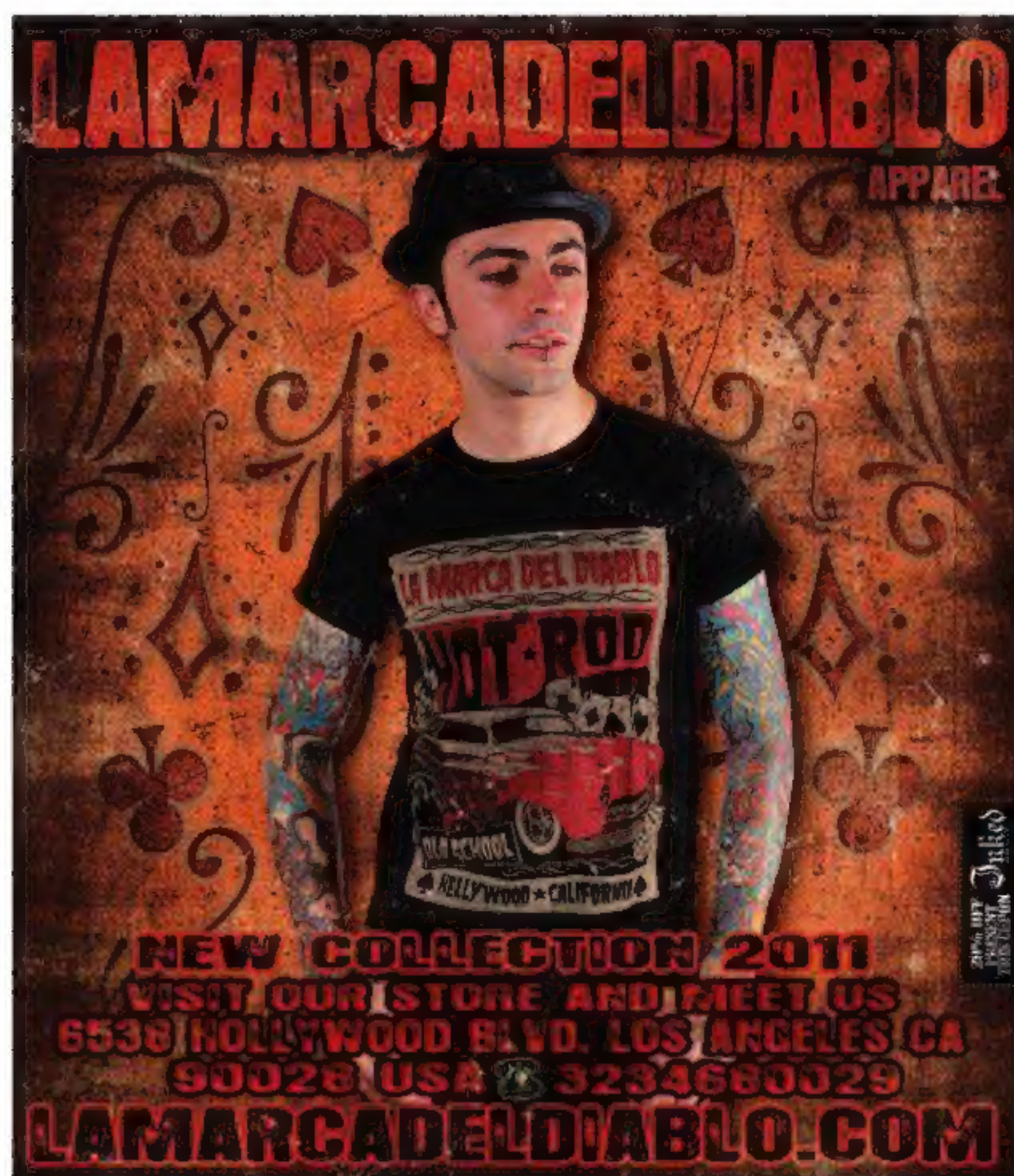


HUMOR IN INK

BY JOHN JAGUSAK



PRESENTED BY WYLDCHYLDREVOLUTION.COM







## JES ASHBY

White Rabbit Tattoo Studio, 249 E. 10th St., New York, NY, [whiterabbittattoostudio.com](http://whiterabbittattoostudio.com)

Jes Ashby came to tattooing by way of expressionist painting. "There are several versions of abstract that I can do, the more aggressive and the more black, the better," she says. "I reach for natural and raw movement and balance. I want forms and shapes that make the eye wonder." Ashby's shop, White Rabbit, wasn't inspired by *Alice and Wonderland* or Jefferson Airplane but a fable of her youth that taught her she is who she is and there is no running from that. "The shop is everything I am—soft, calm, and vegetarian. We don't have a philosophy, but we do have principles." One of those is that White Rabbit uses only vegan inks. And when she takes all that karma with her into the next life, what would she sketch for her gravestone? "I wouldn't want to sketch something," she says. "Honestly, I'd much prefer a sculpture of a girl similar to John Henry Foley's *The Houseless Wanderer*."



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